

New England Conservatory of Music

Saturday afternoon, October 5, 1940 at 1:05 o'clock

Recital Hall

Student Recital

Program

- Bach. Prelude and Fugue in A flat
major
Albert Heller (St. Paul, Minn.)
- Bach. Prelude and Fugue in E minor,
no. 10, vol. 1
- Liszt Chant polonaise, no. 5
Norma Frank (Dorchester)
- Turina. Sous les orangers
Madelyn Boyd (San Diego, California)
- Bach. Prelude and Fugue in C major,
vol. 1
Charles Cox (Cambridge)
- Tansman Sonatine transatlantique
Fox trot
Spiritual and blues
Charleston
Lois Richards (Lynn)
- Debussy Reflets dans l'eau
- Cassado Alhambra
Hazel Genereux (North Quincy)

Steinway Pianoforte

JORDAN HALL

MONDAY EVENING, OCTOBER 28, 1940, AT 8:15 O'CLOCK

CONCERT

by

ADVANCED STUDENTS

PROGRAM

- FRESCOBALDI-BARTOK.. Fugue in G minor
HAYDN Variations in F minor
KALMAN NOVAK (Cambridge)
- BOULANGER Nocturne } for Violin
HUBAY Hejre Kati }
DONALD MARCH (Lakewood, R. I.)
KATHERINE SHEA, accompanist
- KARG-ELERT Chorale Improvisation:
O Gott, du frommer Gott } for Organ
BOSSI Scherzo in G minor, op. 49 }
JOHN F. CARTWRIGHT (New Bedford)
- VIVALDI-NACHEZ Largo from the Concerto } for Violin
in G major }
KREISLER Praeludium and Allegro }
JULES PAYMENT (Quebec, Canada)
DOROTHEA JUMP, accompanist
- SCHUBERT Erstarrung
Rastlose Liebe
BRAHMS Schwalbe sag' mir an
Dein blaues Auge
Der Schmied
MARY SAUNDERS (Gray, Maine)
- LALO First movement of the Symphonie espagnol,
for Violin
MARCIA JUMP (Waban)
DOROTHEA JUMP, accompanist
- MOZART Pianoforte Sonata in F major
Allegro assai
Adagio
Presto
RITA LAPLANTE (Salem)



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New England Conservatory of Music

Saturday afternoon, November 2, 1940 at 1:05 o'clock

Recital Hall

Students' Recital

Program

Bach..... Two three part Inventions:
 in B minor
 in A major
 Mary Perkins (Charlestown, N.H.)

Schumann..... Chorale
Moszkowski..... Tarantella in D minor
 Ruth Bernice Zide (Brookline)

Rachmaninov..... Prelude in C sharp minor
 Buckner Gamby Jr. (Cleveland, Ohio)

Debussy..... Clair de lune
 Betty Ruth Smith (Winthrop)

Debussy..... The little shepherd
 Doctor gradus ad parnassum
 James Houlihan (Middleboro)

Cosme..... Mai d'agua canta)
Guerra..... Capricho brasileiro)for Violin
 Phyllis Smith (St. John, New Brunswick,
 Canada)
 Isadora Falcao, accompanist

Beethoven..... First movement of the Piano-
 forte Sonata in C minor,
 op. 10, no. 1
 Alfred Wood (Stafford Springs, Conn.)

Bach..... Partita no. 1 in B flat major
 Prelude
 Allemande
 Sarabande
 Gigue
 Ruth Hazelton (Manchester, N.H.)

NEW ENGLAND
CONSERVATORY OF MUSIC



CONCERT
IN COMMEMORATION OF THE
EIGHTIETH ANNIVERSARY OF THE BIRTH OF
IGNACE JAN PADEREWSKI

JORDAN HALL
WEDNESDAY EVENING, NOVEMBER THE SIXTH

1940

PATRONS



His Excellency the Governor of the Commonwealth and Mrs. Saltonstall

His Eminence William Cardinal O'Connell

The Rt. Rev. William Lawrence

The Hon. and Mrs. Henry Cabot Lodge

Mr. and Mrs. Timothée Adamowski

Mr. and Mrs. William T. Aldrich

Mr. and Mrs. George R. Agassiz

Mr. and Mrs. Philip R. Allen

Mr. and Mrs. Charles Boyden

Mrs. J. D. Cameron Bradley

Mr. and Mrs. J. Gardner Bradley

M. and Mme. Francois Brière

Mr. and Mrs. Gorham Brooks

Mr. and Mrs. Morris Carter

Mr. and Mrs. Russell S. Codman

Miss Elizabeth Crafts

Mr. and Mrs. Samuel H. Cross

Mr. and Mrs. Ernest B. Dane

Mr. and Mrs. Daniel A. de Menocal

Mr. and Mrs. Carl P. Dennett

Mr. and Mrs. Carl Dreyfus

Miss Geraldine Farrar

Mr. and Mrs. Allan Forbes

Mr. and Mrs. Edward W. Forbes

Mr. and Mrs. Lawrence Foster

Mr. and Mrs. Reginald C. Foster

Mrs. Louis A. Frothingham

Mr. and Mrs. Wallace Goodrich

Mr. Courtenay Guild

Mrs. M. Graeme Haughton

Mr. and Mrs. Francis Lee Higginson

Mr. and Mrs. Adams S. Hill

Mr. and Mrs. Arthur D. Hill

Mr. and Mrs. Edward B. Hill

Mr. and Mrs. Edward J. Holmes

Mr. and Mrs. Bronislas A. Jezierski

Dr. and Mrs. Serge Koussevitzky

Mr. Wacław Lednicki

Mrs. Robert W. Lovett

Dr. and Mrs. Stanley J. G. Nowak

Mr. and Mrs. Quincy Porter

Mr. William K. Richardson

Mr. and Mrs. Jan Smeterlin

Mrs. Pierpont L. Stackpole

Mrs. Alexander Steinert

Mr. and Mrs. Edward A. Taft

Mrs. Bayard Thayer

Mr. and Mrs. Randolph Tucker

Mr. and Mrs. Bentley W. Warren, Jr.

Mr. and Mrs. Roger Wolcott

Mr. and Mrs. G. Wallace Woodworth

THE CONSERVATORY ORCHESTRA

WALLACE GOODRICH, *Conductor*

assisting:

THE POLONAISE CHORAL SOCIETY OF BOSTON

STANLEY F. CLEMENT, *Conductor*

LEO LITWIN, *pianist*

JESÚS MARÍA SANROMÁ

pianist

STEINWAY PIANOFORTE

During the first part of the program an address of greeting to Mr. Paderewski will be given in the Polish language by Mr. Bronislas A. Jezierski, and broadcast over short-wave radio from a studio in the Conservatory building.

PROGRAM



Introductory address by Mrs. Timothée Adamowski

J. S. BACH Ouverture from the Suite in D major

NIKOROWICZ Z Dymem Pozarow

NIEWIADOMSKI Maki

CHOPIN Polonaise Militaire

THE POLONAISE CHORAL SOCIETY

PADEREWSKI First movement of the Symphony in B minor

Intermission

WALTER HELFER Prelude to A Midsummernight's Dream
for chamber orchestra

Winning composition in the
Paderewski Prize Competition
1938-39

PADEREWSKI Concerto in A minor for pianoforte and
orchestra, opus 17

- I. Allegro
- II. Romanza
- III. Allegro molto vivace; presto

Program notes by Warren Storey Smith, of the Faculty

Overture from the Suite in D major, no. 3

JOHANN SEBASTIAN BACH

(Born at Eisenach, March 21, 1685; died at Leipzig, July 28, 1750.)

During his stay at Cöthen, from 1717 to 1723, where he was employed as Kapellmeister to Prince Leopold, Bach composed four suites for orchestra. That the place of their composition was Leipzig has, however, been argued by some historians, since Bach performed them before the Telemann Society, which he conducted from 1729 to 1736. Each of the Suites is scored for a different combination of instruments. This in D major (the key also of no. 4) makes use of two oboes, three trumpets, timpani and strings. There is the inevitable *continuo* or figured bass part of the period, intended to be elaborated at the harpsichord by the conductor who, as a rule, played and directed at the same time.

The introductory Overture is of the "French", or "Lullian" type, in which a slow section precedes a rapid, fugal one, with an optional slow division at the end. The Overture to Handel's *Messiah* presents a familiar example.

Z Dymen Pozarow

M. NIKOROWICZ

Regarding Nikorowicz the lexicons are silent. The Polish Chorale, sung this evening, is a supplication for freedom. The text, by Kornel Ujejski, has been thus translated by Olga Paul:

Heads bowed in sorrow, hearts sadly bleeding,
We raise our voice to Thee, oh Lord!
Hear us in anguish, sobbing and pleading,
See how our hair turns white from the sword.

We have forgotten all joyful singing,
We have been racked by grieving and pain,
See how in pray'r our hands we are wringing,
Pleading, "Have mercy on us again."

Scanning the sky for signs of relenting,
We will not falter, we will not lag,
And after years of grievous lamenting,
We will devoutly follow Thy flag.

Gone is the doubt, the blasphemous error,
Faith now restores the love that is His,
Gone is the fighting, gone is the Terror,
God always was, and God always is.

Maki

STANISLAUS NIEWIADOMSKI

(Born at Sopotzyn, Poland, November 4, 1859; died August 16, 1936.)

A pupil of Chopin's pupil, Carl Mikuli, and Jadassohn, Niewiadomski composed songs and piano pieces. He was also the author of monographs on Chopin and Moniuszko.

Polonaise in A major, op. 40. no. 1

FRÉDÉRIC FRANÇOIS CHOPIN

(Born at Zelazowa, Wola, near Warsaw, February 22, 1810; died at Paris, October 17, 1849.)

This familiar composition for pianoforte, here presented in a choral arrangement, is poignantly associated with the capture of Warsaw by the Germans in September, 1939. The first ten measures had long been the musical trademark of the Warsaw broadcasting station. During the siege of the city by Hitler's forces they served to remind the world that its fall was not yet complete, until the bomb which destroyed the station silenced them for good.

First movement of Symphony in B minor, op. 24

IGNACE JAN PADEREWSKI

(Born at Kuryłówka, Podolia, Poland, November 6, 1860.)

The Russian nobleman who asked Clara Schumann if her husband was musical might have been equally surprised, had he lived in our day, to learn that Mr. Paderewski was also a composer, so readily does the executive artist outshine the creative one. Nevertheless, the man whose name has so long been synonymous with pianistic proficiency is the author of one of the very few successful piano concertos to have come from a contemporary hand; of two operas, one of which, *Manru*, reached the stage of New York's Metropolitan, a *Fantaisie polonaise* for piano and orchestra; the Symphony, heard in part this evening; many works large and small for his chosen instrument; and several songs.

The Symphony in B minor was first performed at a pair of concerts of the Boston Symphony Orchestra, Max Fiedler, conductor, on February 12 and 13, 1909. Themes for the first movement were sketched in the summer of 1904, and the three movements of which the work now consists were completed in December, 1908.

Written as a patriotic tribute to the composer's native country, the Symphony was directly inspired by the fortieth anniversary of the revolution of 1863-64. Although there is no absolute program, the first movement, couched in the traditional form, seeks to celebrate Poland's heroic past. The themes are racial in character, but are nevertheless original with the composer, not derived from popular melodies.

Prelude to *A Midsummernight's Dream*

WALTER HELFER

(Born at Lawrence, Massachusetts, September 30, 1896.)

After graduating from Harvard University Mr. Helfer studied composition with Stuart Mason at the New England Conservatory, and later won a Fellowship in the American Academy in Rome, where he was a pupil of Respighi. In 1939 Mr. Helfer won the Paderewski Prize with the Prelude, played this evening. He is now Associate Professor of Music and Chairman of the department at Hunter College in the city of New York.

Regarding the Paderewski Prize itself, the following quotations from Charles Phillips' *Paderewski** may be of interest:

"In 1896 Mr. Paderewski wrote to Mr. William Steinway, "The generous support I have found in this country enables me to accomplish one of my most ardent wishes.

"I do not intend to thank the American people for all they have done for me, because my gratitude to your noble nation is, and will be, beyond expression. But I desire to extend a friendly hand toward my American brother musicians. . . . To this purpose I send you herewith \$10,000, asking you to accept, together with Col. H. L. Higginson, of Boston, and Dr. William Mason, of New York, the trusteeship of this sum. . . . I only hope that it [this endowment] will prove to be useful, and that your younger composers will not consider as a gift, but as a debt, this little encouragement coming from one who found in their land all happiness to which an artist can aspire.' "

In this letter Mr. Paderewski further requested the investment of the principal in order to establish triennial prizes "for the composers of American birth, without any distinction of race or religion."

The most recent competition for the Paderewski Prize took place in 1938-39. The prize offered for the best work for chamber orchestra was won, as stated above, by Mr. Helfer.

The Prelude is scored for flute, oboe, clarinet, two bassoons, horn, trumpet, tympani, pianoforte, and strings.

* The Macmillan Company, New York.

This Concerto was composed in 1888 and bears a dedication to Mr. Paderewski's teacher, Theodore Leschetizky. It was first heard in the United States at a concert of the Boston Symphony Orchestra in Boston on March 14, 1891. The conductor was Arthur Nikisch and the pianist, Julia Rivé King. On December 5 of that year the Concerto was again played here with the composer as pianist.

The following analysis of the Concerto has been contributed by Mr. Bronislas A. Jezierski and is based upon one which appeared in the Boston Transcript at the time of the Boston première of the work:

"The *Allegro* begins with a long orchestral tutti. The themes are individual and striking, exciting expectation which is never disappointed. When the piano takes up the main thread of discourse, it develops it with brilliant life and spirit, and with great ingenuity and subtlety, never losing itself in devious passages bristling with all sorts of difficulties. You feel that the movement has a meaning; it has something to say, something spontaneous, of inward prompting. In the latter part of it are several cadenza-like passages, where the piano seems to enter upon a musing soliloquy, but is soon joined by sympathetic companions (a few instruments). These have great beauty and expression. A real and elaborate cadenza soon follows, "starting largo and increasing in force, passion, and speed as it proceeds." A solo for the English horn adds interest to this latter part of the *Allegro*.

The second movement, a romanza (*Andante*), introduced by horns, but with the theme entering in the oboe, has justly been called "quaintly original and takingly melodious." The motion grows more and more animated and exciting toward the middle, but calms down to a quiet ending.

The Finale (*Allegro molto vivace*) fully vindicates that marking of its time and character. It has a tremendous passage of octaves for both hands, and a long peroration, replete with brilliant passages of octaves, scales, arpeggios and double shakes, which begin broadly, wax to a presto and make an effective ending in the major of the key."

The Transcript analyst added that the Concerto is in "the spirit of the Polish national music, proud and dreamy and partaking of the Slavonic peculiarities of tonality."

New England Conservatory of Music

Thursday afternoon, November 7, 1940, at 4:05 o'clock

Recital Hall

Students' Recital

Program

- bach.....Prelude in A minor from English Suite
- rahms.....Capriccio in F sharp minor
Sara Owen (Fulton, Kentucky)
- rieg.....Ein Schwan
- ounod.....Aria from Romeo and Juliette:
Depuis hier je cherche en vain
mon maitre
Muriel Cook (Worcester)
- chumann.....Novelette in B minor
Sylvia Rubin (Chelsea)
- chumann.....Des abends
Traumes wirren
Vera Bostrom (Houlton, Maine)
- onizetti.....Aria from La Favorita:
Spirto gentil
Paul Donovan (Boston)
- ebussy.....Jardins sous la pluie
Alice Lareau (Springfield)
- hopin.....Nocturne in C sharp minor, opus
27, no. 1
Clara Mitchell (New Britain, Conn.)
- eber.....Aria from Der Freischutz:
Und ob die Wolke
Lillian Jones (Los Angeles, California)
- ethoven.....First movement of the Piano-
forte Sonata in C minor,
opus 10, no. 1
Raymond Anthony (Cranston, R.I.)

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JORDAN HALL

TUESDAY EVENING, NOVEMBER 19, 1940, AT 8:15 O'CLOCK

CONCERT

by

ADVANCED STUDENTS



PROGRAM

BACH Prelude and Fugue in B♭ major, vol. 1, no. 21
BEETHOVEN First movement of the Pianoforte Sonata
in E minor, op. 90

MARJORIE PRITZKER (Brookline)

BACH-WINTERNITZ . . Menuet }
MOSZKOWSKI-SARASATE . La guitarre } for Violin
EWALD KRAUKLIN (Methuen)
KATHERINE SHEA, accompanist

SCHUMANN Des abends
Traumeswirren
VERA BOSTROM (Houlton, Maine)

GLINKA-AUER L'alouette }
WIENIAWSKI Russian Airs } for Violin
SHELDON ROTENBERG (Attleboro)
KALMAN NOVAK, accompanist

DONIZETTI Aria from LA FAVORITA: Spirto gentil
MASSENET Aria from MANON: Le rêve
PAUL DONOVAN (Boston)
ALFRED WOOD, accompanist

SCHUBERT First movement of the Trio in B♭ major
for Violin, Violoncello, and Pianoforte
MARCIA JUMP (Waban)
DOROTHEA JUMP (Waban)
RITA LAPLANTE (Salem)

BACH Fugue in F minor
DEBUSSY Feux d'artifice
RITA LAPLANTE (Salem)

VITALI Chaconne, for Violin
DOROTHY LOUISE JOHNSON (Portland, Oregon)
DOROTHEA JUMP, accompanist

DOHNANYI Widmung
RAVEL Jeux d'eau
IRENE PREVOST (Fall River)

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New England Conservatory of Music

Thursday afternoon, December 5, 1940, at 4:05 o'clock

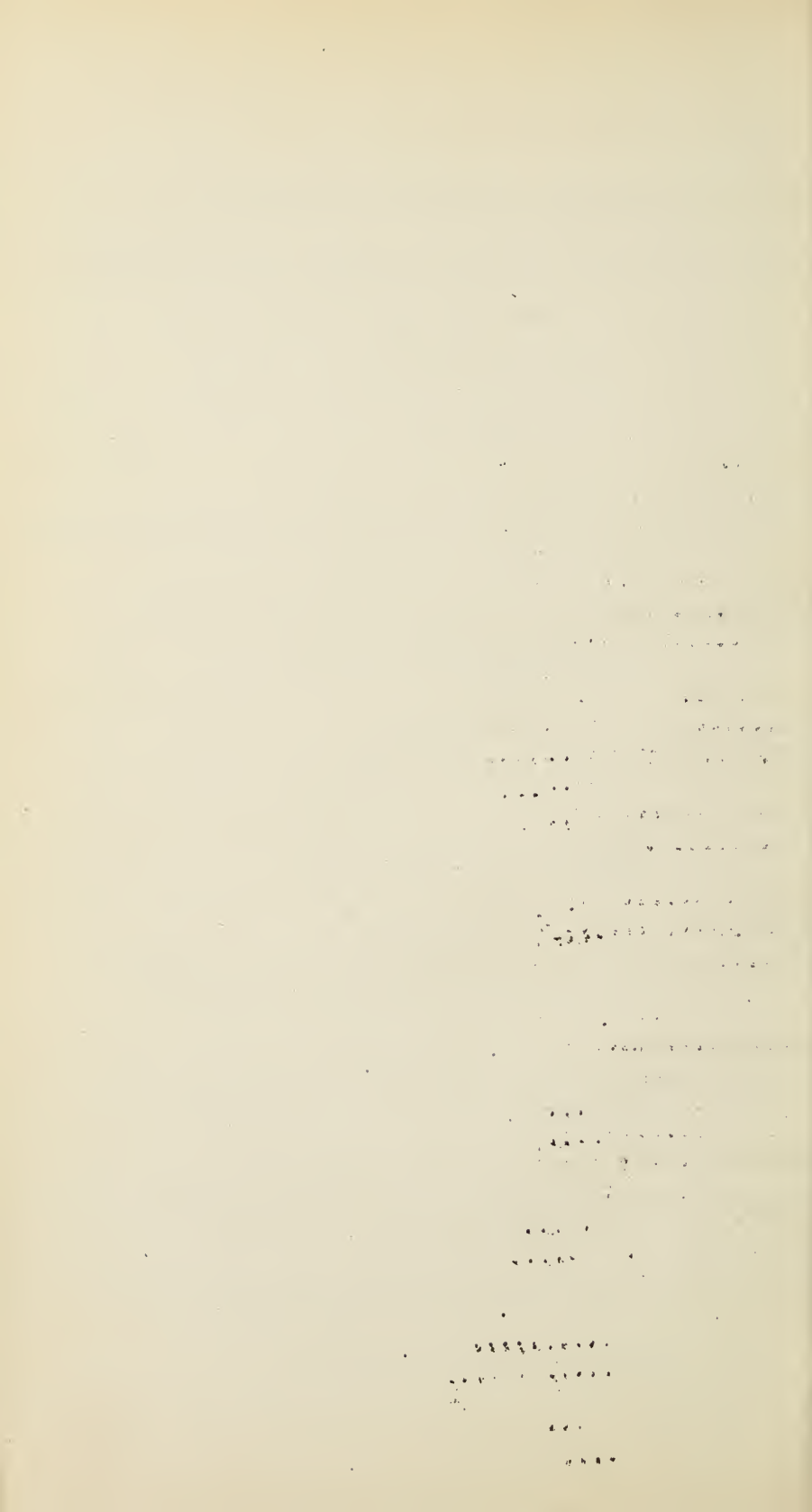
Recital Hall

Students' Recital

Program

- Handel..... Care selve
Saint-Saëns..... Le bonheur est une chose légère
Mary Davitt (Holyoke)
- Chubert..... Der Tod und das Mädchen
Thompson..... Velvet shoes
Edith McCann (Dorchester)
- Chumann..... Widmung
Wagner..... Schmerzen
Clara Shedd (Wakefield)
- Maparc..... Chanson triste
Muriel Cook (Worcester)
- Massenet..... Thérèse
Thomas..... Aria from Mignon: Gavotte
Miriam Brower (Chicago, Illinois)
- Chumann..... Alte Laute
Mars..... ~~Hat dich die Liebe berührt~~
~~Ruby Carr (Concord, New Hampshire)~~
- Algar..... Where corals lie
Debussy..... La mer est plus belle
Ruth Miriam Miller (Mattapan)
- Chopin..... Scherzo in B minor, Op. 20
Maxine McCurry (Boise, Idaho)

Mason and Hamlin Pianoforte



New England Conservatory of Music

Saturday afternoon, December 7, 1940 at 1:05 o'clock

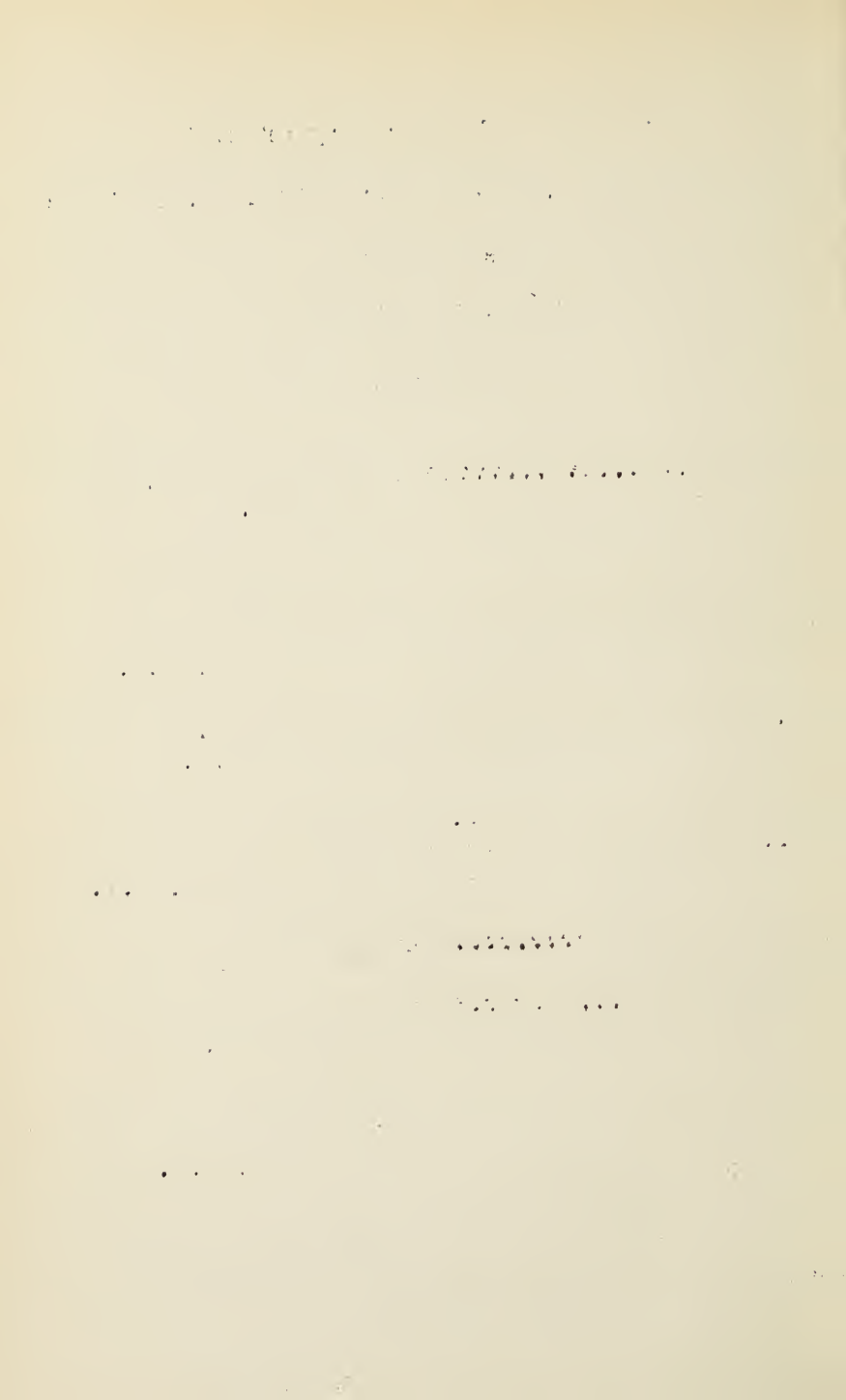
Recital Hall

Students' Recital

Program

- Mendelssohn.....Song without words, in G minor
opus 19, no. 6
Louise Pitts (Roxbury)
- Mozart.....Un aura amorosa
Franz.....Für Musik
Burns Langworthy (Lancaster, N.H.)
- Haydn.....Aria from Orfeo: Del mio core
Sylvia Katz (Providence, R.I.)
- Bemberg.....Chant Hindou
Tyson.....Sea moods
Olive Strickland (Valley Fall, R.I.)
- Scarlatti.....Sento nel core
Old French arr. by
Weiserlin.....Aminte
Mary Hunt (Farmington Falls, Maine)
- Debussy.....La terrasse des audiences
General Lavine
Emma Aldrich (Schenectady, N.Y.)
- Thomas.....~~Aria from Mignon:~~
~~Connais-tu le pays~~
- Donandy.....~~Ah, mai non cessate~~
~~Leah Guay (Everett)~~
- Cilea.....Aria from Adrienne Lecouvreur:
Io son l'umile ancella
Beatrice Silverman (Winthrop)

Mason and Hamlin Pianoforte



NEW ENGLAND CONSERVATORY OF MUSIC

BOSTON

DRAMATIC PROGRAM

GIVEN BY

STUDENTS OF THE DEPARTMENT OF DRAMA

under the direction of

CLAYTON D. GILBERT

ASSISTANT IN PRODUCTION AND MAKE-UP

FRANK ROSSI

ORCHESTRA UNDER THE DIRECTION OF

STANLEY HASSELL

JORDAN HALL

FRIDAY AND SATURDAY, DECEMBER SIXTH AND SEVENTH

1940

AT EIGHT O'CLOCK

PROGRAMME

I.

PROLOGUE TO "ONE SUNDAY AFTERNOON"

A Comedy in three acts

BY

JAMES HAGAN

(Given by special arrangement with Walter Baker Company of Boston)

CHARACTERS

Virginia Brush	Dorothy Springer
Amy Lind	Violet Wohr
Biff Grimes	Frank Rossi
Hugo Barnstead	James Pettengill

SCENE: A park in a small mid-western town.

II.

"GAMMER GURTON'S NEEDLE"

This is the first farce-comedy in the English language. It was written by an unknown about 1575.

An introductory talk will be given by Mr. Clifton J. Furness of the faculty.

This will be the first public performance ever given in Boston.

There will be five scenes with no waits between.

CHARACTERS

Prologue	Elsbeth Brady
Diccon, the bedlam	James Pettengill
Hodge, Gammer Gurton's servant	Frank Rossi
Tyb, Gammer Gurton's maid	Hazel Brundige
Gammer Gurton	Margaret Ragan
Cocke, Gammer Gurton's boy	Ken Parker
Dame Chatte	Rosalie Zolloto
Doctor Rat, the Curate	Ralph Brown
Master Baylye	Robert Brod

SCENE: A village in England.

III.

"TULIPS"

An original pantomime

BY

CLAYTON D. GILBERT

CHARACTERS

Derrick Vedder	Richard Johns
Johanna Vedder (His Wife) . .	Kathleen Davis
Mina Vedder (His Daughter) . .	Lillian Jones
Nicholas Vedder (His Son) . . .	Sabina Tynan
Jan Van Der Heist	Robert Brod
Katrina Van Der Heist	
(His Mother)	June Krueger
Jacob Van Der Heist	
(His Brother)	Richard Annis
Peter Van Schendel	
(The Village Doctor) . .	Eugene Peters

VILLAGERS

Elsa Nelson	Marina Achetook
Fred Ford	John Gerstad
Selma Cowan	Clara Rand
John Whitcomb	James Foster

SCENE: A village in Holland

The music has been arranged by GERTRUDE BRAILEY.

The dance is under the direction of PHYLLIS SEQUEIRA.

THE TRIO FOR THE PANTOMIME

Piano	Gertrude Brailey
Violin	Marcia Jump
Violoncello	Dorothea Jump

Scenery and properties by the Scenic Art Studios.

Lighting under the direction of R. T. Ayers.

Costumes designed and made by Raymond Bowley.

The next production in January given by the Department of Drama will be the first stage performance of "Nurse Cavell" by C. S. Forester.

Weekly matinees of varied programs will be given from February first to June first.

MUSICAL PROGRAM



ROSSINI Overture to The Thieving Magpie

BIZET Seguedilla from CARMEN

KREISLER Two songs from Apple Blossoms:
Who can Tell
You are Free

CLARA SHEDD, mezzo-soprano

KOMZAK Waltz, Girls of Baden

GEORGE W. BROWN HALL

MONDAY EVENING, DECEMBER 9, 1940, AT 8:15 O'CLOCK

ALPHA CHAPTER
KAPPA GAMMA PSI FRATERNITY

presents

FOUNDERS' DAY PROGRAM



PROGRAM

CORELLI-KREISLER . . . La Folia
WIENIAWSKI . . . Scherzo-Tarentelle

JULES PAYMENT

JEAN COUTURE, accompanist

SCHUBERT . . . Impromptu in A \flat major, op. 142
Impromptu in F minor, op. 142

JOSEPH STUKAS

Intermission

HARTY . . . My Lagan Love
PUCCINI . . . Aria from LA BOHÈME: Che gelida manina
HEAD . . . When I think upon the Maidens

PAUL DONOVAN

ALFRED WOOD, accompanist

MOZART . . . Quartet in E \flat major, Köchel No. 428

Allegro ma non troppo

Andante, con moto

Menuetto (Allegretto)

Allegro vivace

LOUIS RUGGIERO, First Violin

JULES PAYMENT, Second Violin

ARTHUR FREIWALD, Viola

FRANCIS JUDD COOKE, Violoncello

Steinway Pianoforte

No tickets required.



NEW ENGLAND
CONSERVATORY OF MUSIC

WALLACE GOODRICH, *Director*

. . .

CONCERT

by

THE CONSERVATORY ORCHESTRA

. . .

JORDAN HALL

WEDNESDAY, DECEMBER ELEVENTH

1940

BOSTON, MASSACHUSETTS

THE CONSERVATORY ORCHESTRA

WALLACE GOODRICH, *Conductor*

CARL MCKINLEY, OF THE FACULTY, *Organist*

assisting:

THE HARVARD GLEE CLUB

G. WALLACE WOODWORTH, *Conductor*

Steinway Pianoforte

PROGRAM

In Memoriam

FREDERICK SHEPHERD CONVERSE

G. W. CHADWICK . . . Elegiac Overture, ADONAÏS

F. S. CONVERSE . . . Symphony in F minor, no. 6, op. 107

Andante sostenuto; allegro con fuoco

Adagio sostenuto

Allegretto vivace e marcato

Allegro con brio

F. S. CONVERSE . . . VISION OF ST. MICHAEL. From the
incidental music to Percy Mackaye's
JEANNE D'ARC

ORMAZD. Symphonic poem, op. 30

LAUDATE DOMINUM, for male chorus, two
trumpets, four trombones, and organ

CONDUCTED BY G. WALLACE WOODWORTH

Frederick Shepherd Converse was born in Newton, Massachusetts, January 5, 1871. His affiliation with the New England Conservatory of Music dates from the year 1902, when he became a member of the Board of Trustees; later elected to its Executive Committee, he continued to serve in both positions until his death.

In 1899 Mr. Converse joined the Conservatory faculty as an instructor in harmony, but he soon gave up this work in order to devote his entire time to composition. In 1921 he rejoined the faculty, as instructor in harmony, theory, counterpoint, composition, and musical form; in 1931 he became Dean of the Faculty, continuing in this office until his retirement in 1936.

Mr. Converse died at his home in Westwood, Massachusetts, June 8, 1940.

Program notes by Warren Storey Smith, of the Faculty

Adonais, Elegiac Overture,

GEORGE WHITEFIELD CHADWICK

(Born at Lowell, Mass., November 13, 1854; died at Boston April 4, 1931.)

This Overture owes its title and its inspiration to Shelley's poem, itself prompted by the death of John Keats, and ranking with Milton's *Lycidas* and Matthew Arnold's *Thyrsis* as one of the three great threnodies in English. Composed in 1898, the Overture received its first performance at a concert of the Boston Symphony Orchestra, Wilhelm Gericke, conductor, on February 2, 1900. The following analysis appeared in the program-book, then edited by William Foster Apthorp.

The overture opens with a short slow introduction, *Adagio*, in E minor (9-4 time), beginning with a sighing theme in the first violins which is really the basis of most of the thematic material in the whole composition.

The main body of the work, *Allegro patetico* in E minor (6-4 time), soon follows, beginning forte with its first theme, which, although not identical with the phrase in the introduction either in melodic interval or rhythm, somehow recalls it and seems a sort of variant of it.

This theme is developed briefly, soon making way for some subsidiary passage-work of more and more stormy and passionate character, in the midst of which characteristic figures from the first theme keep making their appearance. A full cadence on the tonic leads to an episodic re-appearance of the theme of the introduction in the oboe, which is now worked up in alternation with an angry figure in the basses and bassoons, taken from the foregoing passage-work. Some further developments lead to a *pianissimo* half-cadence upon the dominant of the relative major of the principal key, the D major chord dying away in the high violins and violas *divisi*.

Now comes the second theme, *Il doppio piu lento* in G major (4-4 time) in all the violins in unison, against syncopated chords (alternate groups of two and three) in the woodwind and arpeggii in the harp, while flowing arpeggio passages in the violoncelli come in between the phrases. This second theme is based upon a figure from the theme of the introduction. It is followed by a third theme, a march-like phrase in the brass, in the tonic E minor, and then returns once more in B major (12-8 time) as a sort of conclusion theme, which soon merges into the working-out.

The free fantasia, *Allegro*, is not very long, and is devoted chiefly to a working out of the first theme. As this theme becomes more and more prominent as the working out progresses, the closing portions of the free fantasia may be regarded as taking the place of the regular return of the theme at the beginning of the recapitulation; for the third part really begins with the return of the second theme in E major. From this point on the recapitulation is regular, and leads to a long and elaborate coda—to compensate for the rather short free fantasia—which closes with a return of the *Adagio* introduction, somewhat more extendedly treated than at first. The whole closes *pianissimo* in E minor.

The manuscript of this symphony, Mr. Converse's last work, bears the date Westwood, March 21, 1940. In accordance with the composer's expressed wish, the distinction of first presenting to the world the score which proved to be his final testament, fell to Fabien Sevitzky and the Indianapolis Symphony Orchestra, at the concerts of November 29 and 30, 1940.

Because of its brevity this symphony might have borne the designation *sinfonietta*. In form it follows the classic pattern, though the first movement and the final Rondo exhibit certain unconventionalities of structure. The first movement begins with a fugato in F minor, the subject of which, somewhat transformed, becomes the chief theme of the main body of the movement, in the tonic major. A second subject, in the dominant, follows quickly and after a development section returns in the tonic. There is no reprise of the chief theme. It does, however, reappear, once more in minor in the coda, *Adagio molto maestoso*.

Both the slow movement and the Scherzo are in ternary form, with sharply contrasted middle section. The Finale is based on two themes. After an introduction, the first of these is announced by woodwinds and muted trumpet. The two appearances of the second subject occur, respectively, in the keys of D flat and A flat major. A brilliant coda, based on the chief theme, takes the place of the customary second restatement of that melody.

Vision of Saint Michael, from *Jeanne d'Arc*, Dramatic Scenes for Orchestra,

op. 23

FREDERICK SHEPHERD CONVERSE

For the drama, *Jeanne d'Arc*, by Percy Mackaye, with whom he frequently collaborated, Mr. Converse wrote an overture, entr'actes and incidental music. The play was produced at the Lyric Theatre, Philadelphia, on October 15, 1906, with Julia Marlowe and E. H. Sothorn in the leading rôles. An orchestra of some twenty-five players, under the direction of Carl Nicosia, performed the music which the composer subsequently arranged as a suite for full orchestra. This Suite received its initial performance at the first of a series of Jordan Hall orchestral concerts on January 10, 1907. Wallace Goodrich was the conductor.

For Mr. Edward Burlingame Hill's program-notes the composer provided this analysis: "*Night Vision*. The wearied Jeanne sleeps in the moonlit woods, while from the camp near at hand come confused, indefinite sounds of night. The Duke d'Alençon, her guardian, approaches, and, overcome by the impulse of his pure love for the maid, moves to kiss her unmailed hand. Suddenly appears to him the bright, protecting image of Saint Michael, at once warning the Duc that the protection of Heaven is accorded the maid, and strengthening him in his momentary weakness."

This symphonic poem was composed in the summer of 1911 and received its first performance at a pair of concerts of the St. Louis Symphony Orchestra, Max Zach, conductor, on January 26 and 27, 1912. On February 9 and 10 of that year it was introduced to Boston by Max Fiedler at a pair of concerts of the Boston Symphony Orchestra. On March 5 and 6, 1915 the work was repeated, this time under Dr. Muck's direction. Philip Hale's notes for these Boston concerts contained descriptive material supplied by the composer, herewith quoted in part:

The subject matter of this symphonic poem is derived from the mythology of ancient Persia, a full account of which may be found in James Freeman Clarke's *Ten Great Religions*.

The followers of Zoroaster defined light and darkness as the gods of good and evil: Ormazd and Ahriman; or in a larger sense, the constructive and destructive principles in the universe.

They are engaged in intermittent conflict which will, in time, terminate in the victory of Ormazd, and the purification of Ahriman and his victims, by the purging fire of Ormazd.

Ormazd controls the hosts of heaven, suns and stars, as his army of light; Ahriman the forces of darkness.

The work in question is based on this general idea. It is in one movement, in free form. In the beginning, Ormazd assembles the hosts of Heaven; vague trumpet calls are heard answering one another from afar. Gradually, all becomes more definite; the calls more clear and full, until a brilliant, martial passage pictures the passing of the hosts of light.

This fades away, and one hears the music of the blessed Fravashis, or the souls of the good, in praise of Ormazd.

Then from the deep pit of Dushk come the gloomy moans of Ahriman and the lost souls. The musical material of this part has emotional and psychological significance. The section begins with a dark motive, *allegro agitato*, suggestive of the envy and surging hatred of Ahriman, 'the backward thinker.' Three times this surges up, each time to a greater climax, until at last it breaks into the conflict, spiritual rather than realistic, between Ahriman and Ormazd, in which the former is overcome and falls back into his dark abode. These episodes of gathering revolt are separated by motives suggestive of the hopeless longings and regrets of the lost souls, now sad moans of sorrow, now tender memories of past delights. All these ideas are tied together by a busy motive suggestive of the pernicious activity of Ahriman, a motive which becomes important in the Conflict episode, where it is used in conjunction with, or rather in opposition to, the material motive of Ormazd, from the first section.

Ormazd conquers and from above is heard the rejoicing of the hosts of Light, also the song of the blessed Fravashis in praise of Ormazd.

Laudate Dominum, Motet for male chorus, brass instruments and organ, op. 22

FREDERICK SHEPHERD CONVERSE

This motet, since frequently heard, was composed for the dedication of the new buildings of the Harvard Medical School, in September, 1906.

Laudate Dominum, quoniam bonum est psalmus:

Deo nostro sit jucunda decoraque laudatio.

Aedificans Jerusalem Dominus, dispersiones Israël is congregabit.

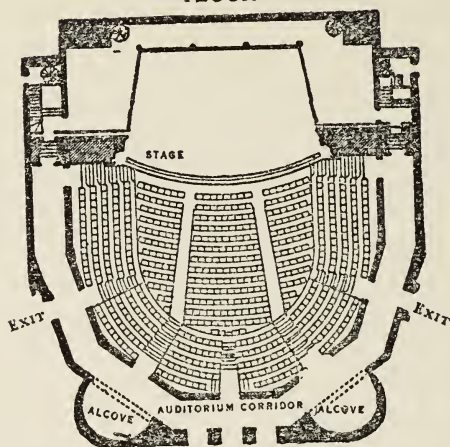
Qui sanat contritos corde, et alligat contritiones eorum.

Qui numerat multitudinem stellarum, et omnibus eis nomina vocat.

Magnus Dominus noster, et magna virtus ejus; et sapientiae ejus non est numerus.

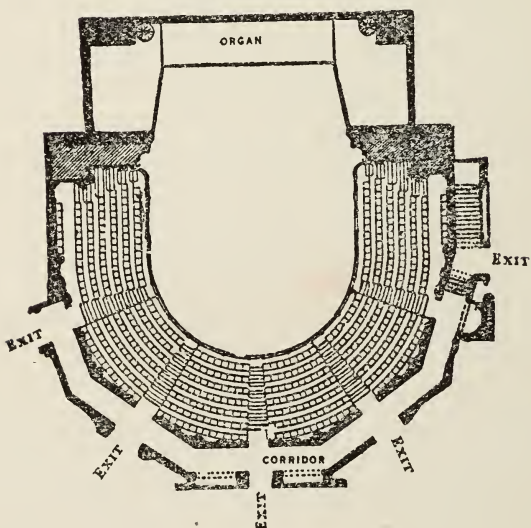
JORDAN HALL EXITS

FLOOR



MAIN EXITS

BALCONY



NEW ENGLAND CONSERVATORY OF MUSIC

Thursday afternoon, December 12, 1940 at 4:05 o'clock

Jordan Hall

Students' Recital

Program

- Bach.....Hungarian melodies, for Trumpet
Paul Petersen (Dorchester)
Frank Alexik, accompanist
- Vivaldi-Nachèz.....Concerto in G minor for Violin,
Pianoforte, and Organ
Allegro moderato
Adagio
Allegro
Rowena Robbins (Boston)
Katherine Shea (Newtonville)
Norman Proulx (Taftsville, Connecticut)
- Scarlatti.....Two Sonatas:
in C minor
in C major
Anne Kelleher (Dedham)
- Bizet.....Aria from Les Pêcheurs de
Perles: Me voilà seule dans
la nuit
Nanine Schwarz (Marblehead)
- Karg-Elert.....Harmonies du soir in D flat
major, for Organ
Marjorie McLean Brown (Amsterdam, N.Y.)
- Paradies.....Quel ruocelletto
- Delibes.....Aria from Lakmé:
Où va la jeune Indoue
Barbara Lindbladh (Watertown)
- Mozart.....Rondo in D major
Freedom Berry (Cornish, Maine)
- Mozart.....Aria from I domeneo: Zeffiretti
lusinghieri
- Gomes.....Aria from Salvator Rosa; Mia
Picciarella
Gertrude McKinley (Waban)
- Scarlatti.....Two Sonatas:
in G major, no. 2
in D major, no. 14
Alice Lareau (Springfield)

Steinway Pianoforte

CHAPTER I

THE HISTORY OF THE

REPUBLIC OF

THE HISTORY OF THE REPUBLIC OF THE UNITED STATES OF AMERICA, FROM THE FIRST SETTLEMENTS TO THE PRESENT TIME.

BY

JOHN ADAMS, ESQ.

1789.

LONDON: Printed by J. DODD, in Pall-mall.

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THE HISTORY OF THE REPUBLIC OF THE UNITED STATES OF AMERICA, FROM THE FIRST SETTLEMENTS TO THE PRESENT TIME.

BY JOHN ADAMS, ESQ.

1789.

NEW ENGLAND CONSERVATORY OF MUSIC

Saturday afternoon, December 14, 1940, at 1:05 o'clock

Recital Hall

Students' Recital

Program

- Mozart.....First movement of the Pianoforte
Sonata in C major
Mary Davitt (Holyoke)
- Schumann.....Bagatelle
Wild rider
Merry peasant
Sicilienne dance
Knight Rupert
Ruth Bernice Zide (Brookline)
- Haydn.....Aria from Creation: With verdure
clad
Marie Haggans (Philadelphia, Penna.)
- Strauss.....Traum durch die Dämmerrung
- Rachmaninov.....To the children
- Ponchielli.....Aria from La Gioconda: Voce di
donna
Fannie Lou Reed (Boston)
- Debussy.....Nocturne in D flat major
Mary O'Brien (Worcester)
- Thomas.....Aria from Mignon: Connais-tu
le pays
- Puccini.....Aria from Tosca: Vissi d'arte,
vissi d'amore
Shirley Robbins (Worcester)
- Grieg.....By the brook
- Rachmaninov.....To the children
David Forman (Revere)
- Ravel.....Jeux d'eau
Dorothea Jump (Waban)

Mason and Hamlin Pianoforte

GEORGE W. BROWN HALL

MONDAY EVENING, DECEMBER 16, 1940, AT 8:15 O'CLOCK

PIANOFORTE RECITAL

by

IRENE PREVOST

(*Collegiate, 1941*)



PROGRAM

MOZART Adagio in B minor
BEETHOVEN First movement of the Sonata in E minor,
op. 90

SCHUBERT Sonata in A major, op. 120
Allegro moderato
Andante
Allegro

RAVEL Jeux d'eau
INFANTE El vito
DOHNANYI From Winterreigen Suite: Widmung
Valse aimable
Postludium
Rhapsody in C major, op. 11, no. 3

JORDAN HALL

TUESDAY EVENING, DECEMBER 17, 1940, AT 8:15 O'CLOCK

CONCERT

by

ADVANCED STUDENTS

PROGRAM

- CHOPIN Fantasy in F minor
ANNA FIORE (Fall River)
- MOZART Sonata in B \flat major for Violin and Pianoforte
Largo; allegro
Andante
Allegretto
FLORENCE CHAPMAN (Garrettsville, Ohio)
ESTHER ASHER (Brookline)
- CAMPRA Charmant papillons
- SCHUMANN Alte Laute
- MARX Hat dich die Liebe berührt
RUBY CARR (Concord, New Hampshire)
- GOLDMARK Air
- WIENIAWSKI Scherzo Tarentelle } for Violin
ANN VERY (Framingham Center)
- DESILVA Folia
Valentim
- CHOPIN Ballade in G minor, op. 23
HUMBERTO ANDRADE (New Bedford)
- BACH-FRANKO Arioso
- BACH-KREISLER Prelude in E major } for Violin
VOLLMER HETHERINGTON (Fall River)
ANNA FIORE, accompanist
- LULLY Revenez, revenez mes amours
- WAGNER Träume
Schmerzen
CLARA SHEDD (Wakefield)
- DEBUSSY C'est l'extase
- DUPONT Chanson des noisettes
- MASSNET Aria from MANON: Je marche sur tous
les chemins
LILLIAN JONES (Los Angeles, California)
- DEBUSSY La soirée dans grenade
- STRAVINSKY Etude in F \sharp minor
HARPER MacKAY (Cambridge)

New England Conservatory of Music

ALPHA CHAPTER

of

PHI MU ALPHA SINFONIA FRATERNITY

of America

1898-1940

presents

FOUNDERS' DAY CONCERT

Artists: MARGARET MASON

MARY SAUNDERS

ALICE GIROUARD

HOMER HUMPHREY

CLÉMENT LENOM

BEVERIDGE WEBSTER

EVERETT TITCOMB

SCHOLA CANTORUM OF THE

CHURCH OF ST. JOHN THE EVANGELIST, BOSTON

EVERETT TITCOMB, DIRECTOR

JORDAN HALL

WEDNESDAY EVENING, DECEMBER EIGHTEENTH

NINETEEN HUNDRED AND FORTY

AT 8:15

SINFONIA

Phi Mu Alpha Sinfonia Fraternity was founded at the New England Conservatory of Music in 1898. The name Sinfonia was suggested by George W. Chadwick, then director of the Conservatory. Since that time it has grown to be the largest national organization of its kind, numbering over seventy chapters. It also stands as the oldest national musical fraternity in America. The purpose of this fraternity is "To advance the cause of music in America, to foster the musical welfare and brotherhood of students of music, to develop the truest fraternal spirit among its members, and to encourage loyalty to the Alma Mater."

IN MEMORIAM

FREDERICK SHEPHERD CONVERSE

BELOVED BROTHER

TEACHER AND MUSICIAN

BORN 1871

DIED 1940

OFFICERS OF ALPHA CHAPTER

<i>Supreme Councilman,</i>	Willis Dutra da Silveira
<i>President</i>	Rocco Di Pietro
<i>Vice-President</i>	F. Burns Langworthy
<i>Secretary</i>	Ernest Falciglia
<i>Treasurer</i>	Willis Dutra da Silveira

PROGRAM

- WILLIAM BYRD . . . MOTET, "Surge illuminare"
1543-1623 (Arise, and shine, O Jerusalem)
- FRANCESCO SORIANO . . . ANTIPHON, "Alma Redemptoris"
1549-1620 (The Compline Antiphon of the Blessed
Virgin, sung during Christmas-tide.)
- arr. by ERICKSON . . . Two CAROLS, (with accompaniment of
castanets, finger-cymbals, and tambourines)
1. Catalanian Carol, "Winter, with its ice and snow"
 2. Basque Carol, "Peaceful night descending"
- TITCOMB MOTET, "Be joyful, O daughter of Sion"
SCHOLA CANTORUM OF THE CHURCH
OF ST. JOHN THE EVANGELIST
- STUART MASON . . . Berceuse en carillon } for English Horn
Sérénade gaie }
- CLÉMENT LENOM
MARGARET MASON, accompanist
- CHOPIN Ballade in F minor
Berceuse
Scherzo in B♭ minor
BEVERIDGE WEBSTER
- Intermission*
- HANDEL Let me wander not unseen
Care Selve
- MOZART Alleluia
MARY SAUNDERS
ALICE GIROUARD, accompanist
- CÉSAR FRANCK . . . Cantabile
- M. ENRICO BOSSI . . . Scherzo in G minor
HOMER HUMPHREY

Steinway Pianoforte

ACTIVE MEMBERS OF ALPHA CHAPTER

Amos Bond	Richard G. Hagopian
Robert Brown	F. Burns Langworthy
Fred Diggle	Daniel Leary
Rocco Di Pietro	Neil W. Leeper
Ernest Falciglia	Arnold Manchester
George Fulginiti	Willis Dutra da Silveira
Sumner Glanville	Alfred L. Soule
Henry Grzybala	

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José da Costa (Faculty adviser)	Carl McKinley
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Henry Goodrich	Rulon Robison
Vaughn Hamilton	Warren Storey Smith
Homer Humphrey	Everett Titcomb
Percy Hunt	Lawrence White
Harrison Keller	

NATIONAL HONORARY MEMBERS

* Ossian Mills (Founder)	Howard Hanson
Felix Borowski	* Victor Herbert
Charles Wakefield Cadman	* Henry L. Higginson
* George W. Chadwick	Edward Johnson
* Frederick S. Converse	Edgar Stillman Kelley
* George Bruce Cortelyou	* Horatio Parker
* George Eastman	Carlton Sprague Smith
* Louis C. Elson	Albert Spalding
* Arthur Foote	Leopold Stokowski
Rudolph Ganz	Frederick Stock
Leopold Godowsky	Lawrence Tibbett
Edwin Franko Goldman	* Herbert Witherspoon
Wallace Goodrich	

* Deceased.

New England Conservatory of Music

Thursday afternoon, January 9, 1941 at 4:05 o'clock

Recital Hall

Students' Recital

Program

Bach.....Prelude and Fugue in A minor
Maxine McCurry (Boise, Idaho)

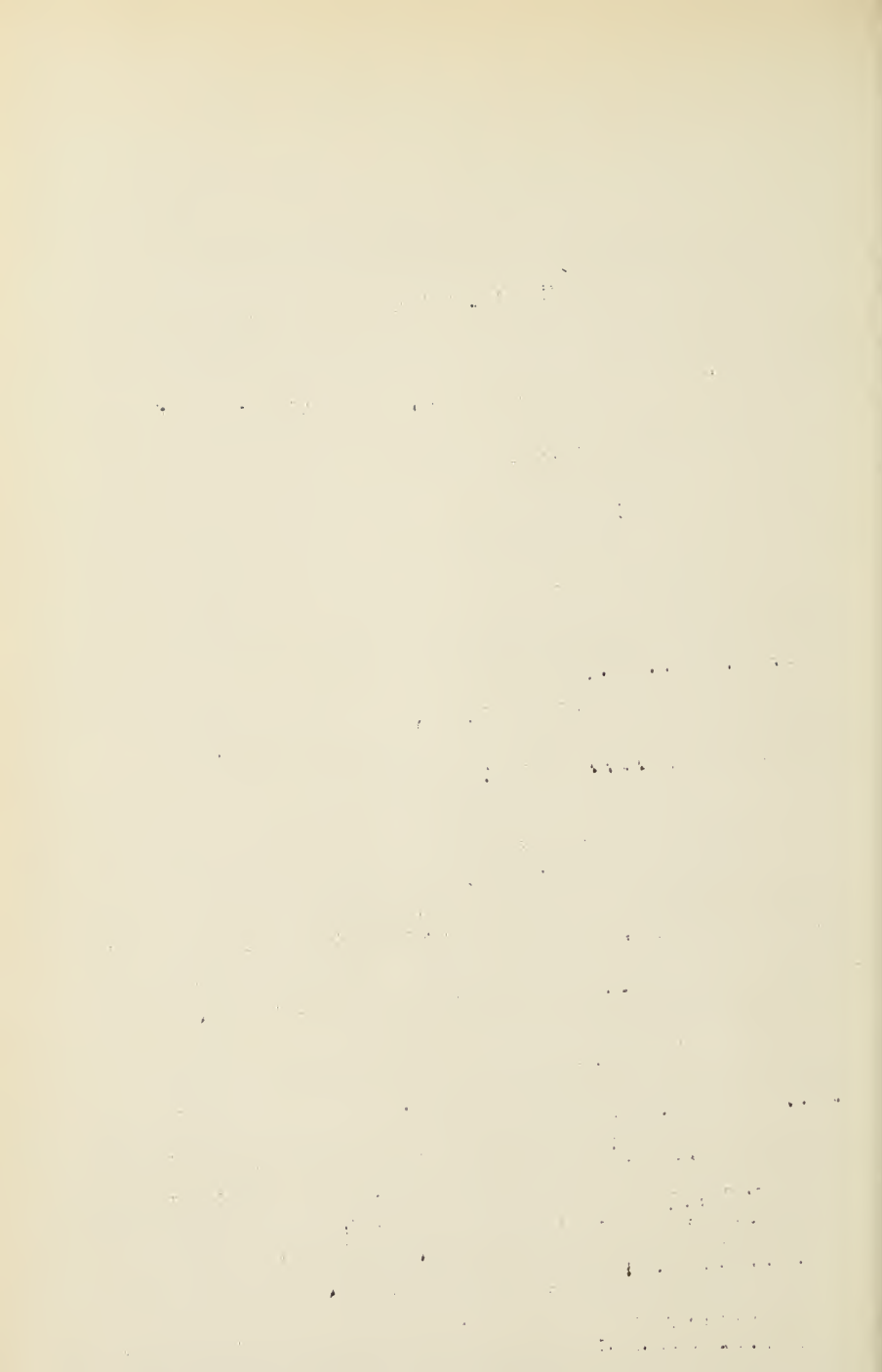
Verroust.....Two movements from the ninth
Solo de Concert for Oboe
Larghetto
Allegro
Robert Hanes (Boston)
William Grothkopf, accompanist

Medtner.....Fairy Tale in E minor, op. 34,
no. 2
Nancy Leland (Worcester)

Bach.....Prelude and Fugue in F minor
Elizabeth Scher (Peabody)

Saint-Saëns.....First movement of the Concerto in
B minor, op. 61)
Gardner.....Slovak, opus 8, no. 2)for Violin
Richard Hagopian (Cambridge)
Kalman Novak, accompanist

~~Chopin.....Scherzo in B flat minor, op. 31
Jeanette Kaufman (Waltham)~~



NEW ENGLAND CONSERVATORY OF MUSIC

Saturday afternoon, January 11, 1941, at 1:05 o'clock

Recital Hall

Students' Recital

Program

Smith.....Don Quixote, for Trumpet
Howard Loring (Wellesley)
Emma Aldrich, accompanist

Mozart.....First movement of the
Pianoforte Sonata in G
major
Anita Vargas (Roxbury)

Palmgren.....May Night
Mary Davitt (Holyoke)

Beethoven.....First movement of the
Pianoforte Sonata in G
major, opus 79
Sylvia Rubin (Chelsea)

Mozart.....First movement of the
Violin Concerto no. 4,
in D major
Mary Terzian (Cambridge)
Katherine Shea, accompanist

Debussy.....~~La~~ cathédrale engloutie
Alfred Wood (Stafford Springs, Conn.)

Rachmaninov.....Humoreske
Pearl Smith (Quincy)

Mason and Hanlin Pianoforte

AMERICAN MEDICAL ASSOCIATION

1914

CHICAGO, ILL.

1914

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JORDAN HALL

MONDAY EVENING, JANUARY 27, 1941, AT 8:15 O'CLOCK

CONCERT

by

ADVANCED STUDENTS

PROGRAM

VIVALDI-NACHÈZ . . Concerto in G minor, for Violin, Pianoforte,
and Organ

Allegro moderato

Adagio

Allegro

ROWENA ROBBINS (Boston)

KATHERINE SHEA (Newtonville)

NORMAN PROULX (Taftville, Connecticut)

HANDEL Air from MESSIAH: But who may abide

MASSNET Aria from MARY MAGDALENE:

Ah Mary, give ear

GILBERT HYNES (Providence, R. I.)

STRAUSS Allerseelen

RACHMANINOV To the children

VERDI Aria from DON CARLO: O Don fatale

FANNIE LOU REED (Boston)

PARADIES Quel ruocelletto

DELIBES Aria from LAKMÉ: Où va la jeune Indone

BARBARA LINDBLADH (Watertown)

RAVEL Jeux d'eau

DOROTHEA JUMP (Waban)

MEYERBEER Aria from LE PROPHETE: Figlio mio

MARGARET PAGANO (Worcester)

FRANCK First and second movements of the Sonata
in A major, for Violin and Pianoforte

RICHARD HAGOPIAN (Cambridge)

EMILY D'URSO (Watertown)

MOZART Aria from I DOMENEO: Zeffiretti lusinghieri

GOMES Aria from SALVATOR ROSA: Mia Piccirella

GERTRUDE MCKINLEY (Waban)

CHOPIN Ballade in F minor, op. 47, no. 4

HELEN ZOE DUNCAN (Boston)



NEW ENGLAND
CONSERVATORY OF MUSIC

WALLACE GOODRICH, *Director*

. . .

CONCERT

by

THE CONSERVATORY ORCHESTRA

. . .

JORDAN HALL

WEDNESDAY, JANUARY TWENTY-NINTH

1941

BOSTON, MASSACHUSETTS

THE CONSERVATORY ORCHESTRA

QUINCY PORTER. *Conductor*

DEAN OF THE FACULTY

SOLOIST: BEVERIDGE WEBSTER, *of the Faculty*

Steinway Pianoforte

P R O G R A M

J. S. BACH Brandenburg Concerto No. 2, in F major,
for solo trumpet, flute, oboe, and violin,
with accompaniment of two violins, viola,
and continuo

(Allegro)
Andante
Allegro assai

HARRY HERFORTH, *trumpet*
HARRIET PEACOCK, *flute*
JOSEPH RIZZO, *oboe*

JULES PAYMENT, *violin*
DOROTHEA JUMP, *violoncello*
JUDD COOKE, *harpsichord*

RANDALL THOMPSON Symphony No. 2

Allegro
Largo
Vivace
Andante moderato-allegro con spirito

BEETHOVEN Concerto No. 4, in G major, for pianoforte
and orchestra, Op. 58

Allegro moderato
Andante con moto
Rondo (vivace)

RIMSKY-KORSAKOW Capriccio Espagnol

Brandenburg Concerto no. 2, in F major

JOHANN SEBASTIAN BACH

(Born at Eisenach, March 21, 1685; died at Leipzig, July 28, 1750.)

In 1719 Bach was commissioned by Christian Ludwig, Margraf of Brandenburg (1677-1734), to write some music for his private orchestra. "This eccentric young man," in the words of Lawrence Gilman, collected concertos "as princes of our own time collect (or did in happier times) Gauguins or Sealyhams." In the spring of 1721 Bach completed and dispatched to him the set of six works now known as the Brandenburg Concertos, together with a fulsome dedication in French, which Spitta thinks may have been written by some courtier at Cöthen, where Bach was employed as Kapellmeister. We have proof that the Margraf set little store by this sheaf of masterpieces, yet they have served to make his name immortal.

The autograph score of the second of the Brandenburg Concertos is entitled: "Concerto 2do à Tromba, 1 Flauto, 1 Hautbois, 1 Violino concertate, 2 Violini, 1 Viola è Violone in Ripieno col Violoncello è Basso per il Cembalo."

Spitta remarks that we have here "a true *Concerto Grosso*, except that the *concertino*—i. e., the group of solo instruments which is contrasted with the *tutti*—consists of four, all of high register: namely, one string and three wind [solo violin, one flute, one oboe, one trumpet]; so that a departure is made in every way from the custom which decrees that the *concertino* shall consist of two violins and a violoncello. The plan of the first movement (*Allegro*, F major, 2-2) is a model of clearness and simplicity, but an indescribable wealth of episodic invention and the most delicate combination sparkles and gushes forth from all sides. The *Andante* (D minor, 3-4) consists of a quartet of flute, oboe, violin and violoncello, with harpsichord; the Finale (*Allegro assai*, F major, 2-4) is a fugue in the *concertino* parts, supported by the bass and accompanied by the *tutti* in a modest and masterly way. On account of its crystal-clear and transparent organism, this concerto is a greater favorite than the more closely woven First; the feeling, moreover, is throughout of a kind easily entered into. The marvelously beautiful *Andante* is soft and tenderly simple, while the first and last movements rush and riot with all the freshness and vigor of youth. Truly, even if Bach could not avail himself of the full colors used by later musicians, yet his instrumental music is steeped in the true spirit of German romance."

A stumbling block in modern performances has been the extremely high range of Bach's trumpet part. Felix Mottl, in his edition, divided it between two players, writing the upper notes an octave lower, while Strauss once solved the problem by giving the high solo passages of the trumpet to a piccolo-heckelphone, invented by Heckel of Biebrich. It is being performed tonight on a D trumpet with some of the upper notes an octave lower.

(Born in New York, April 21, 1899.)

Mr. Thompson became director of the Curtis Institute of Music in Philadelphia in June, 1939, succeeding Josef Hofmann. He had previously served on the music faculty of Wellesley College and of Harvard University and for the two years before assuming his post in Philadelphia he had been Professor of Music at the University of California at Berkeley. His compositions include both choral and orchestral works, a string quartet, a piano sonata and smaller pieces.

Of the symphony played this evening he has said, "It is based on no program, either literary or spiritual. It is not cyclical. I wanted to write four contrasting movements, separate and distinct, which together should convey a sense of balance and completeness." For the program book of the Philadelphia Orchestra he supplied this analysis:

I. *Allegro*, E minor; 2-4. The principal theme is announced immediately by the horns, *forte*, and answered by the trumpets. From this motive is derived a series of rhythmic figures which form the toccata-like background of the entire movement. The subsidiary theme (G minor, oboes, English horn and bassoon) is of a more reticent nature, but the violoncellos accompany it in persistent rhythm.

The development section begins quietly and forms a gradual crescendo, at the apex of which the first theme returns in an ominous fortissimo against a counter-rhythm on the kettledrums. A more extended transition leads to a sinister presentation of the second theme (C minor, muted trumpets answered by bassoon and clarinets antiphonally). At the close a major version of the second theme in augmentation is sounded fortissimo by the horns and trumpets against the continuous pulse of the strings. The movement subsides apparently to end in the major. An abrupt minor chord brings it to a close.

II. *Largo*, C major, 4-4. The violins play a warm, quiet melody against pizzicato chords in the violoncellos. A contrasting melody is sung by the oboe. The movement is not long, but its mood is concentrated. It ends simply on a C major chord with a lowered seventh.

III. *Vivace*; 7-4. Scherzo with trio. The first section begins in G minor and ends in D minor. The trio (*Capriccioso*; 6-8 and 9-8) progresses from B major to G major. The first section returns transposed. Now beginning in C minor and ending in G minor, it serves as a kind of extended "subdominant answer" to its former presentation. There is a short coda making intensified use of material from the trio.

IV. *Andante moderato*—*Allegro con spirito*—*Largamente*, E minor. The slow sections which begin and end this movement serve to frame the *Allegro*, a modified rondo. The theme of the *Allegro* is a diminution of the

theme of the first and last sections. The *Largamente* employs for the first time the full sonorities of the orchestra in a sustained assertion of the principal melody.

Concerto for Pianoforte, no. 4, in G major, op. 58 LUDWIG VAN BEETHOVEN

(Born at Bonn, December 16, 1770; died at Vienna, March 26, 1827.)

In July 1806 Beethoven wrote to Breitkopf and Härtel, saying, "I inform you that my brother is traveling to Leipzig on business connected with his chancery, and he is taking with him a pianoforte score of the overture to my opera, my oratorio and a new pianoforte concerto." This Concerto in G major, which was published in August 1808, was dedicated, like several subsequent works of Beethoven, to his royal pupil and friend, the Archduke Rudolph, a grandchild of the Austrian Empress, Maria Theresa. The first performance, however, took place in March of the previous year, in Vienna, at one of two subscription concerts given at the mansion of Prince Lobkowitz.

The opening movement begins, exceptionally, with the principal subject set forth by the piano, after which ensues the orchestral exposition characteristic of the classical solo concerto. With the re-entry of the solo instrument the chief themes are heard, developed and restated in accordance with the rules of the sonata allegro form.

Of the succeeding *Andante*, in E minor, Sir George Grove has written: "This movement is one of the most original and imaginative things that ever fell from the pen of Beethoven or of any other musician. The strings of the orchestra alone are employed, but they maintain throughout a dialogue with the piano in alternate phrases of the most dramatic character—the orchestra in octaves, *forte* and *staccato*, fierce and rude; the piano employing but one string, *molto cantabile*, *molto espressivo*, as winning, soft, beseeching as ever was human voice."

The final rondo is based on two themes, the first of which is announced by the orchestra, the second by the solo instrument. The treatment of this material is brilliant.

Capriccio Espagnol, op. 34

NICOLAI RIMSKY-KORSAKOV

(Born at Tichvin, March 18, 1844; died at Liubensk, near Leningrad, June 21, 1908.)

This *Capriccio*, a virtuoso piece for orchestra, was the outgrowth of an intended fantasy on Spanish airs for violin alone. Of it Tchaikovsky wrote to its composer, "Your Spanish Caprice is a colossal masterpiece of instrumentation, and you may regard yourself as the greatest master of the present day." The first performance of the work was at Leningrad, then St. Petersburg, on October 31, 1887.

There are five movements in the suite, intended by the composer to be played without pause. The first, *Alborada*, may be described as a Morning Serenade; the energetic opening theme dominates the movement. The second, *Variations*, consists of five variants of a theme first played by horn over a string accompaniment. In the third division the *Alborada* returns, now transposed from A major to B flat major and with changes in the instrumentation. The fourth section, *Scene and Gypsy Song*, begins with a series of cadenzas, the first for horns and trumpets, the second for solo violin, the third for flute, the fourth for clarinet, the fifth for harp. The *Gypsy Song* is begun by the first violins over chords for the heavy brass. The final division is entitled *Fandango of the Asturias*; the *Fandango*, a variety of the *Seguidilla*, is an Andalusian dance originally accompanied by guitar and castanets. A return of the *Alborada* brings the brilliant close.

GEORGE W. BROWN HALL

THURSDAY EVENING, JANUARY 30, 1941, AT 8:15 O'CLOCK

PIANOFORTE RECITAL

by

GENEVIEVE L. CARTER

(Collegiate, 1941)



PROGRAM

BACH Chromatic Fantasy

BEETHOVEN Sonate pathétique, op. 13

Grave; allegro di molto e con brio
Adagio cantabile
Allegro

GRIFFES The Fountain of the Acqua Paola, op. 7, no. 3

SHOSTAKOWICZ Three Preludes, op. 34

RACHMANINOV Prelude in G \sharp minor, op. 32, no. 12

TCHEREPNINE Three Bagatelles, op. 5

CHOPIN Polonaise in E \flat minor, op. 26, no. 2

Etude no. 2 of trois nouvelles etudes

Scherzo in C \sharp minor, op. 39



JORDAN HALL

MONDAY EVENING, FEBRUARY 3, 1941, AT 8:30 O'CLOCK

RECITAL

by

ISABEL FRENCH, *soprano*
OF THE FACULTY

GEORGE REEVES, *accompanist*

assisted by

GEORGES LAURENT, *flute*
OF THE FACULTY

PROGRAM

I.

- BACH Süßer Trost, mein Jesus kommt
from the cantata of the same name
BACH Ei, wie schmeckt der Kaffee süßer!
from the "Coffee Cantata"
HANDEL Sweet Bird
from "L'Allegro"
voice, flute and piano

II.

- SCHUBERT Suleika I. } sung without pause
Suleika II. }
Gretchen am Spinnrade
WOLF St. Nepomuks Vorabend
In der Frühe
Frühling übers Jahr
voice and piano

III.

- ROUSSEL Rossignol, mon mignon
Ciel, aer et vens
Deux Poèmes de Ronsard
voice and flute
RAVEL La Flûte Enchantée
voice, flute and piano

IV.

- CHANTS D'Auvergne Bailèro
arr. by Canteloube Lo Fiolairé
Brezairola
Malurous qu'o uno fenno
voice and piano

NEW ENGLAND CONSERVATORY OF MUSIC

Thursday afternoon, February 6, 1941, at 4:05 o'clock

Recital Hall

Students' Recital

Program

Rossini.....Inflammatus, for Trumpet
Paul Petersen (Dorchester)
Frank Alexik, accompanist

Debussy.....Reflets dans l'eau
Alvina Nye (Honolulu, Hawaii)

Copeland.....Le chat et la souris
Pearl Smith (Quincy)

Prokofieff.....Prelude in C major, opus 12,
no. 5
Dorothy Bean (Saco, Maine)

Thomas.....Aria from Mignon: Connais-tu
le pays

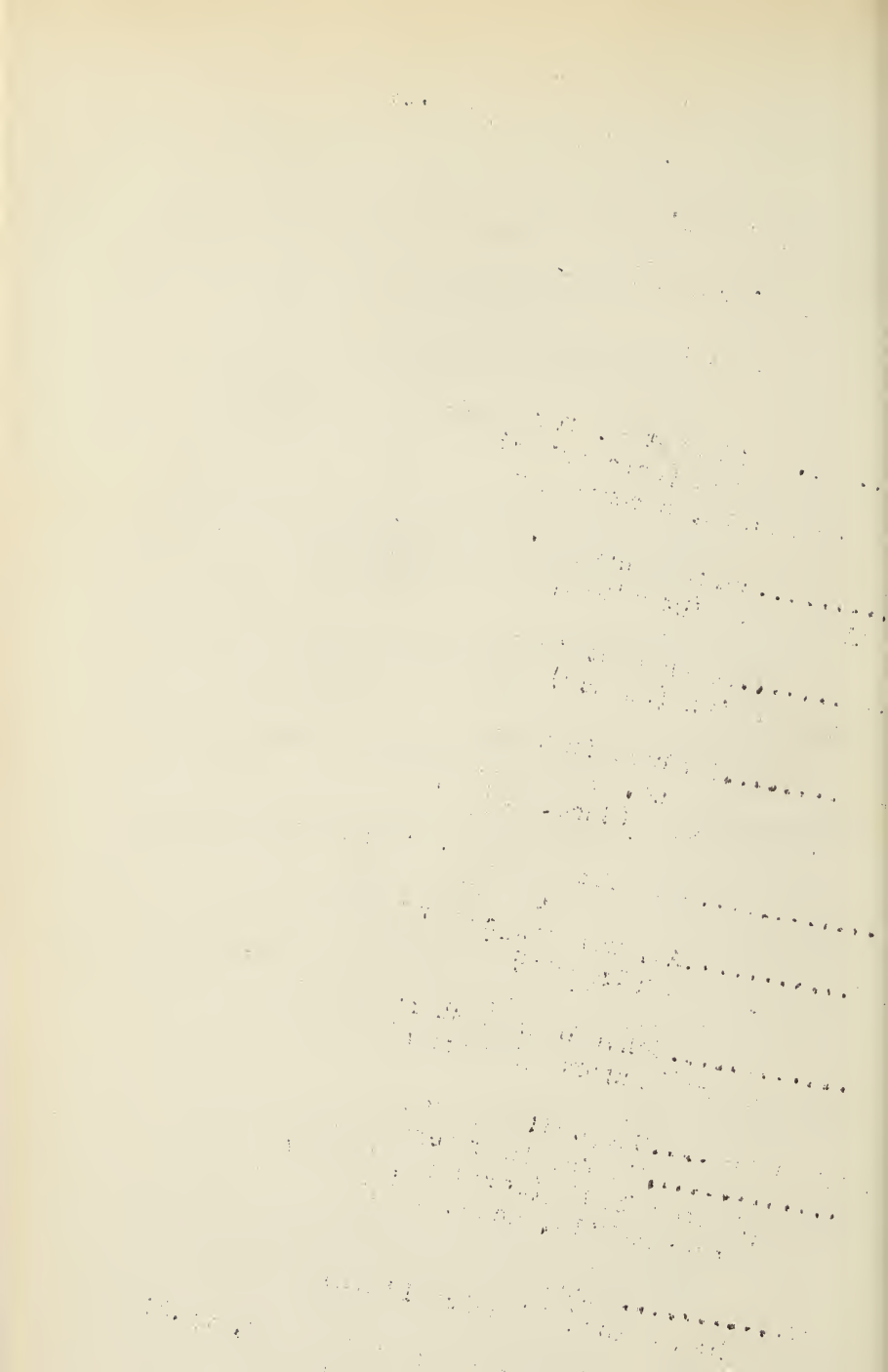
Donandy.....Ah, mai non cessate
Leah Guay (Everett)

Chopin.....Scherzo in C sharp minor
Marietta Paparo (Brockton)

Arr. by Wilson....Shepherd! Thy demeanor vary
Fesch.....Tu fai la superbetta
Eleanor Smith (Portland, Maine)
Florence Wild, accompanist

Debussy.....~~Danse~~
~~Elsa Nelson (Jamaica Plain)~~

Chopin.....Scherzo in B flat minor, op.31
Jeanette Kaufman (Waltham)



NEW ENGLAND CONSERVATORY OF MUSIC

Saturday afternoon, February 8, 1941, at 1:05 o'clock

Recital Hall

Students' Recital

Program

Saint-Saëns..... My heart at thy sweet voice,
for Trumpet
Charles Marston (Yarmouth, Me.)
Alfred Wood, accompanist

Mozart..... Pastoral variations
Betty Ruth Smith (Winthrop)

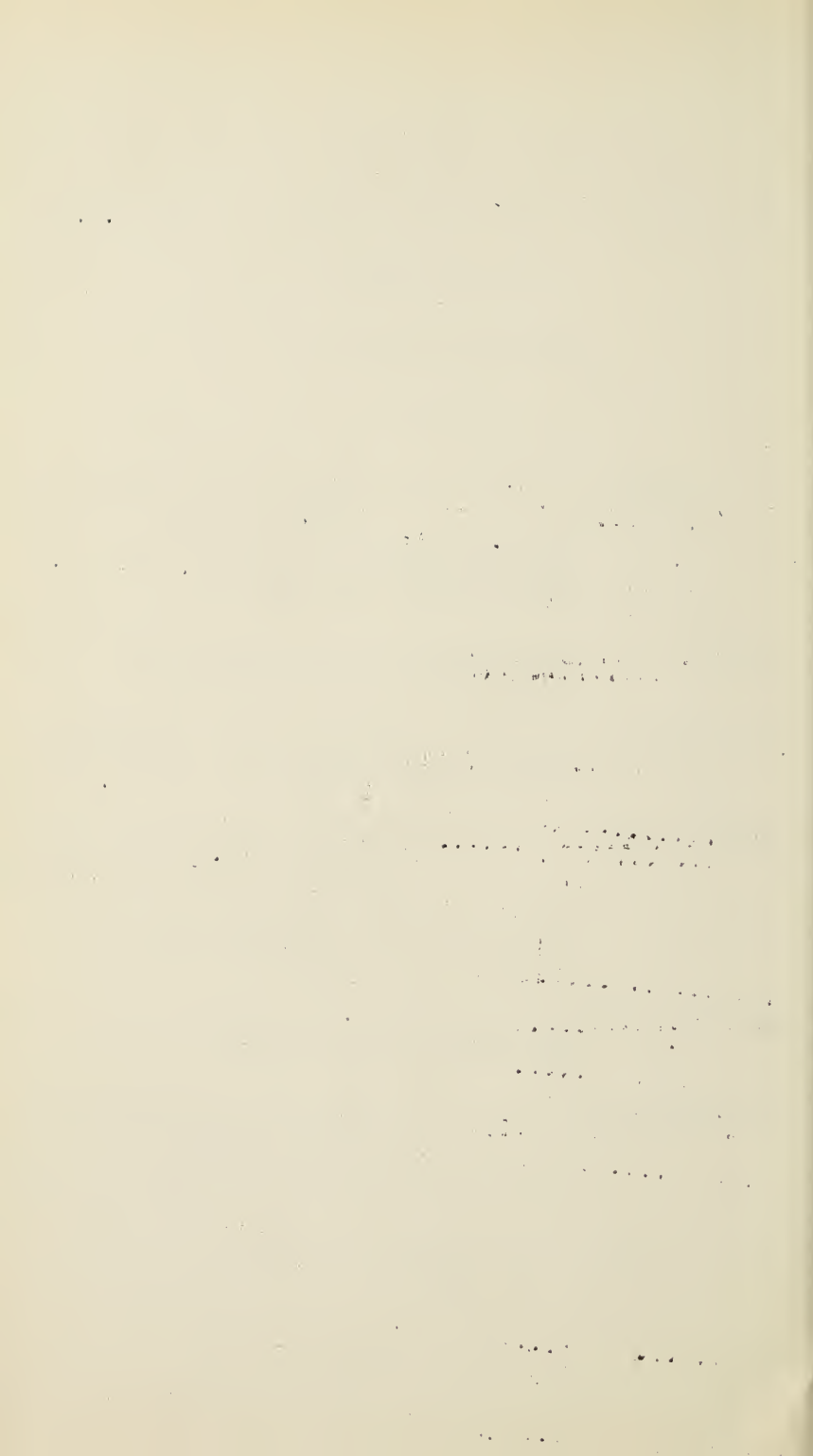
Moussorgsky..... Scherzino (~~The seamstress~~)
~~Saima Laycock (Boston)~~

Godard..... Second movement from the
Concerto romantique, op. 35
for Violin
Katherine Shea (Newtonville)
Alvina Nye, accompanist

Debussy..... Clair de lune
Arline Monroe (Winthrop)

Pick-Mangiagalli..... Colloque au clair de lune
La danse d'Olaf
Takouhi Chorbajian (Medford)

Mason and Hamlin Pianoforte



GEORGE W. BROWN HALL

MONDAY EVENING, FEBRUARY 10, 1941, AT 8:15 O'CLOCK

BETA CHAPTER

MU PHI EPSILON

National Music Honor Sorority

PROGRAM

MOZART Aria from IL RE PASTORE: L' amerò saro
costante

HELEVI NORDSTROM
FRANCES EATON, violin obbligato
IRENE BINDER, accompanist

DEBUSSY Nocturne in D♭ major

BACH Fugue in F minor

CHOPIN Nocturne in D♭ major

CHRISOULA ARGEROS

HANDEL Aria from AMADIGI: Ah! spietato

BIZET Adieux de l'hôtesse arabe

ROGER QUILTER . . Fair house of joy

ANGELICA SARRIS

HANDEL	Adagio from Sonata Number 5 in F major	} for Violin
SARASATE	Spanish Dance	
PUGNANI-KREISLER . .	Praeludium and Allegro	

FRANCES EATON
MARIETTA PAPARO, accompanist

MOZART Trio from IL FLAUTO MAGICO:
Già fan ritorno

BIZET Trio from CARMEN: Mèlons, coupons
(Card Scene)

HELEVI NORDSTROM
EDITH McCANN
ANGELICA SARRIS

PAGANINI-LISZT . . . Etude in E major

VILLA-LOBOS Le Polichinelle

CHOPIN Scherzo in C♯ minor

MARIETTA PAPARO



RECITAL HALL

TUESDAY EVENING, FEBRUARY 11, 1941, AT 8:15 O'CLOCK

PHI MU ALPHA SINFONIA FRATERNITY

presents

CANDLELIGHT CONCERT

PROGRAM

RACHMANINOV . . . Melodie
MENDELSSOHN . . . Scherzo in E minor
EDWARD FITZPATRICK

MORGAN Clarinda
FRANZ Für Musik
LALO Aubade
BURNS LANGWORTHY
NORMAN PROULX, accompanist

MOZART Second movement of the Concerto in A major,
for Clarinet
HARVEY BRIGHAM
KALMAN NOVAK, accompanist

SAINT-SAËNS Romance, for French Horn
ARTHUR GREENWOOD
JOSEPH COSTELLO, accompanist

BEETHOVEN In questa tomba
KING Israfel
HANDEL Where 'ere you walk
JOHN ROCHE
NORMAN PROULX, accompanist

SCHUMANN Romances nos. 1 and 3, for Oboe
JOSEPH RIZZO
ERNEST FALCIGLIA, accompanist

BRUCH Adagio from the Concerto in G minor,
for Violin
RICHARD HAGOPIAN
KALMAN NOVAK, accompanist



JORDAN HALL

WEDNESDAY EVENING, FEBRUARY 12, 1941, AT 8:15 O'CLOCK

ORGAN RECITAL

by

HOMER HUMPHREY

OF THE FACULTY



PROGRAM

- J. S. BACH Fantasia super: Komm, Heiliger Geist,
Herre Gott!
- MAX Reger Benedictus
- EVERETT TITCOMB . . "Regina Coeli" (Antiphon)
- JOSEPH BONNET . . . Poème tchèque
-
- QUINCY PORTER . . . Toccata, Andante and Finale
(Ms—First time in Boston)
- V. D' INDY Prelude in E♭ minor
- G. PIERNÉ Scherzando, op. 29
- C. SAINT-SAËNS . . . Rhapsodie I (on a Breton theme)
- CH.-M. WIDOR . . . Adagio (Symphony VI.)
- LOUIS VIERNE . . . Finale (Symphony II.)



NEW ENGLAND CONSERVATORY OF MUSIC

Thursday afternoon, February 13, 1941, at 4:05 o'clock

Recital Hall

Students' Recital

Program

Chopin.....Impromptu in F# major, op. 36
Lucia Wright (Alfred, Maine)

Mozart.....Porgi amor

Haydn.....With verdure clad
Louisiana Abbott (Diable, California)
Dolores Rodriguez, accompanist

Massenet.....Aria from Herodiade:
Vision fugitive

Bemberg.....Il neige
Bernard Barbeau (Nashua, N.H.)

Strauss.....Wiegenlied

Wolf.....Mansfallen Sprüchlein
Helen Karlsson (Boston)
Dolores Rodriguez, accompanist

Palmgren.....Rhapsodie, opus 81
Stanley Siok (Providence, R.I.)

Carpenter.....I am like a remnant of a cloud
of autumn
Light

Carey Prouty (Cambridge)

MacDowell.....Rigaudon
Marjorie Simpson (Millinocket, Me.)

Bachelet.....Chere nuit

Vidal.....Ariette
Marjorie Duval (Leominster)
Dolores Rodriguez, accompanist

Mason and Hamlin Pianoforte

NEW ENGLAND CONSERVATORY OF MUSIC

Saturday afternoon, February 15, 1941, at 1:05 o'clock

Recital Hall

Students' Recital

Program

Bach.....Solo for Harpsichord
Anita Swerdlick (Mattapan)

Moussorgsky.....Scherzino (The Seamstress)
Saima Laycock (Boston)

Grieg.....Humoreske, no. 1
Myrtle Shor (Revere)

~~Beethoven.....Allegro con brio from the
Pianoforte Sonata in G major,
opus. 2
Mary Crotty (Jamaica Plain)~~

Handel.....Larghetto and Allegro from the
Violin Sonata in D major
Irma Moran (Winthrop)
Marjorie Nesbitt, accompanist

Beethoven.....First movement of the Piano-
forte Sonata in C \sharp minor,
opus 27, no. 2
Gerson Yessin (Malden)

Debussy.....Reflets dans l'eau
Feux d'artifice
Barbara Tower (West Newton)

Mason and Hamlin Pianoforte

1. The first part of the paper is devoted to a general discussion of the problem.

2. The second part is devoted to a detailed analysis of the various cases.

3. The third part is devoted to a discussion of the results obtained.

4.

5. The fourth part is devoted to a discussion of the results obtained.

6. The fifth part is devoted to a discussion of the results obtained.

7. The sixth part is devoted to a discussion of the results obtained.

8. The seventh part is devoted to a discussion of the results obtained.

GEORGE W. BROWN HALL

SATURDAY EVENING, FEBRUARY 15, 1941, AT 8:15 O'CLOCK

PIANOFORTE RECITAL

by

EMMA E. ALDRICH

(Collegiate, 1941)



PROGRAM

PADRE JOSÉ GALLÉS . Sonata in C minor
GLUCK-SILOTI Mélodie
BEETHOVEN Sonata in F# major, op. 78
Adagio cantabile; allegro ma non troppo
Allegro assai

DEBUSSY Canope
La puerta del vino
La terrasse
La soirée dans Grénade
General Lavine

CHOPIN Two Waltzes: in D♭ major, op. 70, no. 3
in E minor (op. posth.)
SATIE Gymnopédie no. 2
BARTOK Burlesque no. 2
GERSHWIN Prelude no. 1



JORDAN HALL

MONDAY EVENING, FEBRUARY 17, 1941, AT 8:15 O'CLOCK

CONCERT

by

ADVANCED STUDENTS

PROGRAM

- CHOPIN Berceuse
RACHMANINOV Prelude in B♭ major, op. 23, no. 2
KALMAN NOVAK (Cambridge)
- MOZART Aria from LE NOZZE DI FIGARO:
Non più andrai
- VERDI Aria from UN BALLO IN MASCHERA: Eri tu
WILFRED BAETZ (Allston)
DOLORES RODRIGUEZ, accompanist
- DELIBES Aria from LAKMÉ: Où va la jeune Indoue
HELEVI NORDSTROM (Gardner)
DOLORES RODRIGUEZ, accompanist
- DELIBES Aria from LAKMÉ: Pourquoi
- GANZ A memory
- HAGEMAN At the well
ERMA ERICKSON (New Britain, Connecticut)
- PUCCINI Che gelida manina
- VERDI La donna e mobile
GORDON STACY (Worcester)
DOLORES RODRIGUEZ, accompanist
- TORELLI Tu lo sai
- SCHUMANN Widmung
- SCHUBERT Wohin
- MASCAGNI Aria from CAVALLERIA RUSTICANA:
Voi lo sapete
KATHERINE DEAN (Collierville, Tenn.)
FLORENCE WILD, accompanist
- FAURÉ Last movement of the Sonata for Violin
and Pianoforte
DOROTHY CHURCHILL (Melrose)
RITA LAPLANTE (Salem)
- MOZART Trio from LE NOZZE DI FIGARO: Cosa sento
RUTH GEVALT (West Roxbury)
GORDON STACY (Worcester)
WILFRED BAETZ (Allston)

New England Conservatory of Music

PARENTS' POPULAR PROGRAM

by

SIGMA ALPHA IOTA

MU PHI EPSILON

and

KAPPA GAMMA PSI



JORDAN HALL

TUESDAY EVENING, FEBRUARY EIGHTEENTH

AT 8:15

This program is dedicated to the parents of the students of the
New England Conservatory of Music.

The orchestra is under the direction of Louis Ruggiero.

Steinway Pianoforte

PROGRAM

TOSELLI Serenade

RAFF Cavatina

LOUIS UGALDE, violin

ASTRI KNUDSEN, organ

TURINA Sacro-Monte

PAGANINI-LISZT . . . Etude in E major (The Chase)

MARIETTA PAPARO

CHARLES Let my Song fill your heart

GRIEG I love thee

KOUNTZ Cossack love song

CLARA SHEDD, mezzo-soprano

MARJORIE NESBITT, accompanist

FAURÉ Après un rêve

SCHUBERT The Bee

DOROTHEA JUMP, violoncello

MARJORIE NESBITT, accompanist

SULLIVAN Duet from Pirates of Penzance

SPEAKS Morning, Duet

LILLIAN JONES, soprano

PAUL DONOVAN, tenor

ALFRED WOOD, accompanist

DEBUSSY Fireworks

COPLAND The Cat and the Mouse

RITA LAPLANTE

ROSSINI Overture to William Tell

SMETANA Three Dances from The Bartered Bride:

Polka

Furiant

Dance of the Comedians

GERSHWIN Rhapsody in Blue

ORCHESTRA

JOSEPH STUKAS, soloist

PERSONNEL OF ORCHESTRA

VIOLINS

Jules Payment
George Nicoloff
Clara DeMattia
Marcia Jump
Louis Ugalde
Frances Eaton
Marjorie Sheils
Richard Johns
Eleftherios Eleftherakis
Irma Moran
Alice O'Brien

VIOLAS

Arthur Freiwald
Arthur D'Onofrio

VIOLONCELLOS

Dorothea Jump
Ruth Moorehouse

BASS

LeRoy Friswold

FLUTE

Daniel Leary

OBOE

Joseph Rizzo

CLARINETS

Orville Cramer
George Fulginiti

BASSOON

Clyde Bennett

HORNS

John Moyes
Phyllis Sampson

TRUMPETS

Harry Herforth
Irving Sarin

TROMBONE

Chellis Carville

PERCUSSION

Arnold Manchester
Merton Uzinsky

PIANO

Joseph Stukas

JORDAN HALL

WEDNESDAY EVENING, FEBRUARY 19, 1941, AT 8:15 O'CLOCK

ORGAN RECITAL

by

MARJORIE H. MARSHALL

(Collegiate course, Class of 1941)



PROGRAM

SAINT-SAËNS	Rhapsody on a Breton Melody, op. 7, no. 2
VIERNE	Scherzo from the second Organ Symphony
TITCOMB	Two Pieces on Gregorian Melodies : "Regina Coeli" "Credo in Unum Deum"

BACH Prelude in C major
Trio Sonata in C minor, no. 2
Vivace
Largo
Allegro

MCKINLEY	Arabesque
DUPRÉ	Prelude in B major, op. 7
	Berceuse from Suite Bretonne
	Prelude and Fugue in G minor, op. 7

RECITAL HALL

THURSDAY AFTERNOON, FEBRUARY 20, 1941, AT 5:00 O'CLOCK

ALPHA CHAPTER
KAPPA GAMMA PSI FRATERNITY

PRESENTS A CONCERT

in observance of

NATIONAL PADEREWSKI TESTIMONIAL WEEK



PROGRAM

PADEREWSKI Menuet antique

CHOPIN Ballade in A♭ major

JOSEPH STUKAS

Address by Louis Ugalde
President of Alpha Chapter

PADEREWSKI Sonata in A minor for Violin and Pianoforte,
op. 13

JULES PAYMENT, violin
JOSEPH STUKAS, piano



GEORGE W. BROWN HALL

SATURDAY EVENING, FEBRUARY 22, 1941, AT 8:15 O'CLOCK

SONG RECITAL

by

LILLIAN JONES

(*Collegiate course, Class of 1941*)

GLADYS C. MILLER, *accompanist*



PROGRAM

- BELLINI Recitativo e Romanza from I CAPULETTI ED
I MONTECCHI: Oh! quante volte, oh! quante
MOZART Arietta from LE NOZZE DI FIGARO:
Un moto di gioja
HANDEL Arietta from FLORIDANTE: Amor commanda
-

- DEBUSSY C'est l'extase langoureuse
Green
DALCROZE L'oiseau bleu
DAVID La perle du Brésil
Charmant oiseau
DANIEL LEARY, flute obbligato
-

- VON WEBER Cavatina from DER FREISCHÜTZ:
Und ob die Wolke
BRAHMS Ständchen
STRAUSS Wiegenlied
MARX Waldseligkeit
-

- LA FORGE I came with a song
HAGEMAN When I am dead, my dearest
BESLY The new umbrella
Listening
-



GEORGE W. BROWN HALL

MONDAY EVENING, FEBRUARY 24, 1941, AT 8:15 O'CLOCK

VIOLIN RECITAL

by

DOROTHY LOUISE JOHNSON

(Collegiate course, Class of 1941)

DOROTHEA JUMP, *pianist*



PROGRAM

BRAHMS Sonata no. 3 in D minor, op. 108
for violin and pianoforte

Allegro

Adagio

Un poco presto e con sentimento

Presto agitato

VIOTTI Concerto no. 22 in A minor

Moderato

Adagio

Agitato assai

DVOŘÁK-PERSINGER . Als die alte Mutter

SARASATE Zigeunerweisen

BOULANGER Cortège



NEW ENGLAND
CONSERVATORY OF MUSIC

WALLACE GOODRICH, *Director*

. . .

FIRST CHAMBER MUSIC CONCERT

. . .

JORDAN HALL
FRIDAY, FEBRUARY TWENTY-EIGHTH

1941

BOSTON, MASSACHUSETTS

A CONCERT OF
CHAMBER MUSIC

under the direction of

QUINCY PORTER

Dean of the Faculty

Steinway Pianoforte

Monteverdi's ORFEO will be given in concert form at the Second Concert March 21; this early opera was first produced in Mantua in 1607. The principal rôles will be sung by advanced students of the Conservatory, supported by a small chorus and orchestra.

A Chamber Orchestra of twenty-five student members, conducted by Quincy Porter, will present the third program April 16.

PROGRAM

MOZART Quintet in E \flat major for pianoforte and
wind instruments

Largo; allegro moderato

Larghetto

Rondo (allegretto)

rita LaPlante, *pianoforte*

JOSEPH RIZZO, *oboe*

ORVILLE CRAMER, *clarinet*

AUSTIN LEDWITH, *bassoon*

RICHARD HALL, *French Horn*

DEBUSSY Sonata for harp, flute, and viola

Lento, dolce rubato; vif et joyeux; lento

Tempo di minuetto

Allegro moderato ma risoluto

OLIVIA HALL, *harp*

HARRIET PEACOCK, *flute*

QUINCY PORTER, *viola*

BRAHMS Sextet in B \flat major for Strings, op. 18

Allegro ma non troppo

Andante, ma moderato

Scherzo (allegro molto)

Rondo (poco allegretto e grazioso)

THE BOSTON STRING QUARTET

HARRISON KELLER, *first violin*

GEORGES FOUREL, *viola*

ALFRED KRIPS, *second violin*

ALFRED ZIGHERA, *violoncello*

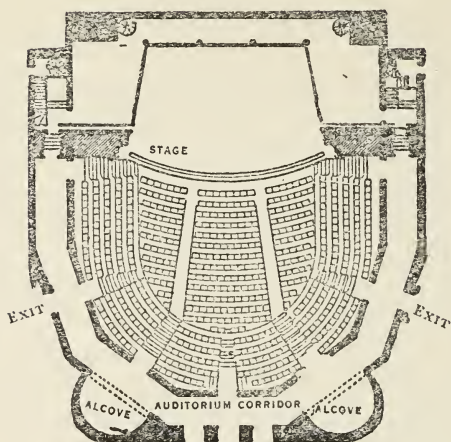
assisted by

QUINCY PORTER, *viola*

JUDD COOKE, *violoncello*

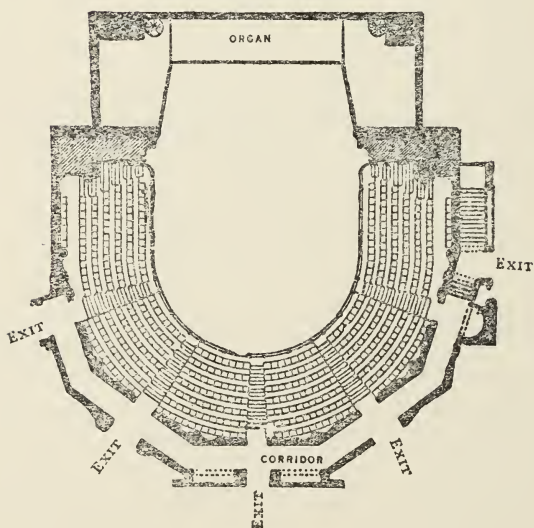
JORDAN HALL EXITS

FLOOR



MAIN EXITS

BALCONY



NEW ENGLAND CONSERVATORY OF MUSIC

Saturday afternoon, March 1, 1941, at 1:05 o'clock

Recital Hall

Students' Recital

Program

~~Beethoven.....Allegro con brio from the Piano-~~
~~forte Sonata in C major, op. 2~~
~~Mary Crotty (Jamaica Plain)~~

Bach.....Prelude in C minor
Haydn.....Gypsy rondo
Ruth Bernice Zide (Brookline)

Schumann.....Traumes wirren in F major,
opus 12
Mary O'Brien (Worcester)

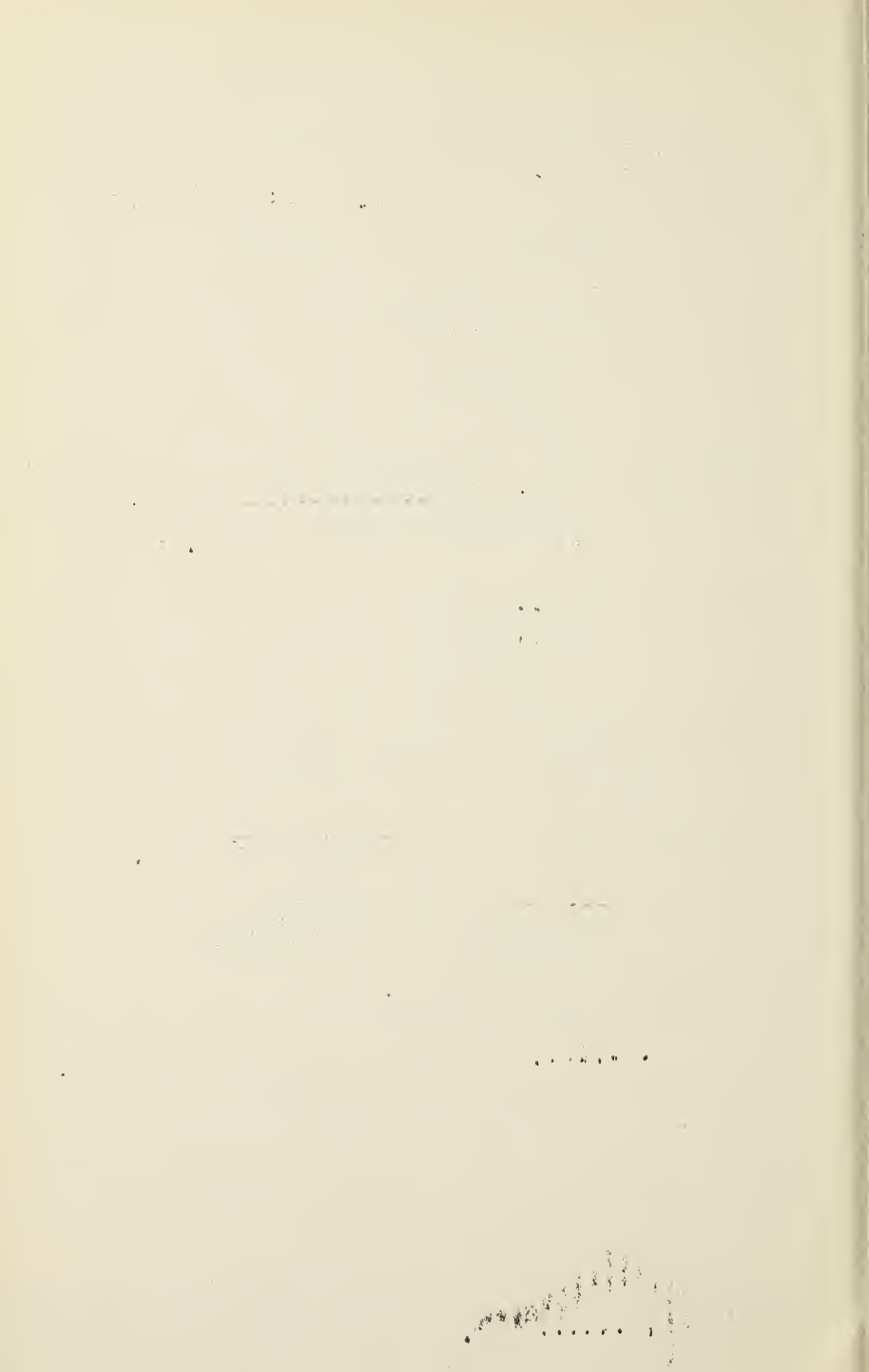
~~Kreisler.....Sicilienne and Rigaudon,~~
~~for Violin~~
~~Rowena Robbins (Boston)~~
~~Katherine Shea, accompanist~~

Debussy.....Reverie
Edith Hall (Raynham)

~~Griffes.....The white peacock~~
~~James Houlihan (Middleboro)~~

Debussy.....Reflets dans l'eau
Ravel.....Rigaudon
Dorothea Jump (Waban)

Mason and Hamlin Pianoforte



JORDAN HALL

MONDAY EVENING, MARCH 3, 1941, AT 8:15 O'CLOCK

ORGAN RECITAL

by

JOHN F. CARTWRIGHT

(Class of 1940)



PROGRAM

GEORG MUFFAT . . . Toccata

J. S. BACH Sonata I

Allegro moderato

Adagio

Allegro

Chorale Prelude

Nun komm' der Heiden Heiland

FRANCK Chorale in E major

SAINT-SAËNS Prelude and Fugue in E major

BUXTEHUDE Chorale Prelude

Von Gott will ich nicht lassen

JONGEN Improvisation-Caprice, op. 37

VIERNE "Sur le Rhin" op. 54

"Etoile du soir"

"Carillon de Westminster"



NEW ENGLAND
CONSERVATORY OF MUSIC

WALLACE GOODRICH, *Director*

. . .

CONCERT

by

THE CONSERVATORY ORCHESTRA

. . .

JORDAN HALL

WEDNESDAY, MARCH FIFTH

1941

BOSTON, MASSACHUSETTS

THE CONSERVATORY ORCHESTRA

WALLACE GOODRICH, *Conductor*

SOLOIST: ISABEL FRENCH, *of the Faculty*

PROGRAM

MOZART Symphony in D major (Köchel 385)

Allegro con spirito
Andante
Menuetto
Presto

MOZART Recitative and Aria from DON GIOVANNI:
Non mi dir, bel idol mio

STRAVINSKY Two movements from the Suite de
L'OISEAU DE FEU:
Ronde des princesses
Berceuse and Final

DEBUSSY Nocturnes

1. Nuages
2. Fêtes
3. Sirènes (with women's chorus)

GOLDMARK Overture, In the Spring

Program notes by Warren Smith, of the Faculty

Symphony in D major, "Köchel no. 385) WOLFGANG AMADEUS MOZART

(Born at Salzburg, January 27, 1756; died at Vienna, December 5, 1791.)

Like the Serenade in D major of 1776 (Köchel 250) this Symphony in that key was written for the Haffner family of Salzburg. The work was composed at Vienna in the summer of 1782, and in less than a fortnight, while Mozart was also occupied with his Serenade in C minor (K. 388) and with an arrangement for wind instruments of excerpts from his opera *Die Entführung aus dem Serail*. At first it had the form of a serenade, with introductory march and two minuets, but the march and one minuet were dropped and the serenade became a symphony.

As the movements were finished Mozart dispatched them to his father at Salzburg. Six months later the score was returned to him and he wrote his father regarding it: "The new 'Haffner' Symphony quite astonished me, for I did not remember a note of it. It must be very effective". With this judgement the world has since concurred.

The original score of the symphony called for a pair each of oboes, bassoons, horns and trumpets, tympani and strings. Flutes and clarinets (in the first and last movements only) were added to the score for the first performance in Vienna, which took place on March 22, 1783, in the presence of the Emperor, who was gracious enough to express his satisfaction with the new work.

In its final form the Symphony follows the general pattern of the classical symphony. The four movements are: an energetic Allegro, in which two themes are exposed, developed and restated; an Andante of gentle sentiment, in G major; a Minuet and a brisk, light-hearted Finale.

Recitative and Aria from *Don Giovanni*, Act II, Scene 13: "Crudele?" and
"Non mi dir, bel idol mio." WOLFGANG AMADEUS MOZART

Mozart's opera *Don Giovanni, ossia il dissoluto punito*, "dramma giocosa" in two acts, the text by Lorenzo da Ponte, was first produced at Prague on October 29, 1787. The aria sung at this concert is in the part of Donna Anna, and is addressed to Don Ottavio, her betrothed. In performances of the opera the immediately preceding dialogue between Donna Anna and Don Ottavio is usually cut out. Donna Anna generally appears on the stage alone and with a letter in her hand, supposed to have come from Don Ottavio. The aria is therefore often known as the "letter-aria." The text has been thus translated:

Cruel? Ah, no. My dearest, it gives me too much pain to postpone for thee a joy that our soul has long desired; but the world? O God! Do not tempt the constancy of my feeling heart; it speaks to me enough of love for thee.

Tell me not, my beautiful idol, that I am cruel with thee; thou knowest well how much I have loved thee, thou knowest my faith. Calm, calm thy torment if thou dost not wish me to die of grief. Perchance some day Heaven will take pity on me.

Two movements from the Suite, *The Fire-Bird*: Dance of the princesses, Berceuse and Finale.

IGOR STRAVINSKY

(Born at Oranienbaum, Russia, June 17, 1882.)

The Fire-Bird was the first of the remarkable ballets that established Stravinsky's position as the most original of contemporary composers. The more significant *Petroushka* and *The Rite of Spring* followed within three years. In the music of *The Fire-Bird* may be perceived the voices of Debussy and of the teacher of Stravinsky, Rimsky-Korsakov, but in style and in texture it is Stravinsky's own.

The action of this "danced legend," first produced at Paris, June 25, 1910, may be summarized as follows: The young Prince Ivan Tsarevitch, lost after a day's hunting, finds himself before the castle of the wicked ogre Kastchei, who turns travellers into stone. From this fate he is saved by a beautiful golden bird with flame-colored wings who, in gratitude for her release after he has seized her, confides to him that Kastchei's life depends upon an egg, kept in a certain casket. The Prince breaks the egg, Kastchei dies, his castle and his minions disappear, the petrified knights return to life and the Prince is united with the most beautiful of the thirteen lovely princesses who were prisoners of Kastchei and whose sport it was to play with golden apples as they danced amid silver trees.

Three Nocturnes for Orchestra: (a) *Clouds*, (b) *Festivals*, (c) *Sirens*

CLAUDE DEBUSSY

(Born at St. Germain, France, August 22, 1862; died at Paris, March 26, 1918.)

Debussy's three Nocturnes were composed in 1897-99, and went even farther than did his beautiful and revolutionary Prelude to *The Afternoon of a Faun* into the domain of musical impressionism that was to be his special province. The composer himself, often an artist in words as well as in tones, furnished descriptions of these pieces which match the music itself in suggestiveness. They have been thus translated by Philip Hale:

"*Clouds*: the unchangeable appearance of the sky, with the slow and solemn march of clouds dissolving in gray agony tinged with white.

"*Festivals*: movement, rhythm dancing in the atmosphere, with bursts of brusque light. There is also the episode of a procession (a dazzling and wholly idealistic vision) passing through the festival and blended with it; but the main idea and substance obstinately remain,—always the festival and its blended music, —luminous dust participating in the universal rhythm of all things."

"*Sirens*: the sea and its innumerable rhythm; then amid the billows silvered by the moon the mysterious song of the Sirens is heard; it laughs and passes."

Regarding the work as a whole, Debussy is said to have made the following rather cryptic observation: "The title Nocturnes is to be understood in a wider sense than that usually given to it, and should be regarded as conveying a decorative meaning. The form of the nocturne has not entered into consider-

ation, and the term should be viewed as signifying all that is associated with diversified impressions and special lights."

It may be added that from a structural point of view the Nocturnes are by no means formless. Rather are they the product of a logical mind and of a most fastidious craftsmanship.

Although *Clouds* and *Festivals* are of frequent occurrence on orchestral programs, *Sirens*, which calls for a wordless chorus of sixteen women's voices, is rarely heard. The last previous performance in Boston was at a pair of concerts of the Boston Symphony Orchestra on March 7 and 8, 1919. Henri Rabaud was the conductor.

Overture, In the Spring, op. 36

KARL GOLDMARK

(Born in Keszthely, Hungary, May 18, 1830; died in Vienna, January 2, 1915.)

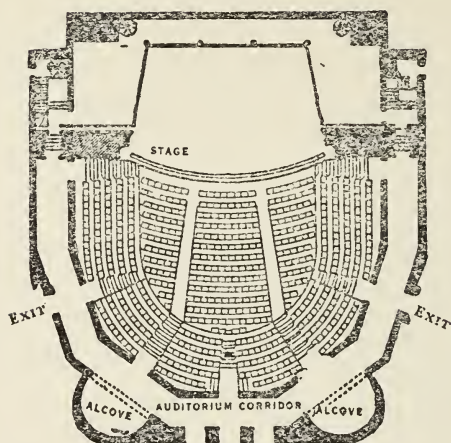
This once-popular *Im Frühling* is hardly known to the present generation of concert-goers. On the occasion of its first performance at a concert of the Vienna Philharmonic on December 1, 1889, the piece aroused much comment because of its freedom from the heavy lushness that had previously characterized its composer's music, much of it inspired by the East.

Suspicious of Goldmark as a disciple of Wagner, the rabidly anti-Wagnerian critic Edouard Hanslick wrote a much-quoted review in which he voiced his preliminary concern and subsequent relief when he found in the Overture neither Wagnerisms nor Orientalisms. There was one passage, however, in which he detected a "visit to Wahnfried" and which he described as "a bit of a rehearsal for the crack of doom." "Fortunately the episode was a brief one; the amiable bird concert was resumed, and with jubilant shouts the Allegro hurried to a close."

Two years before Goldmark's death, one Igor Stravinsky brought forth a ballet called *The Rite of Spring*. The conservative Hanslick would have found that to be no mere rehearsal of the world's end, but the final cataclysm itself.

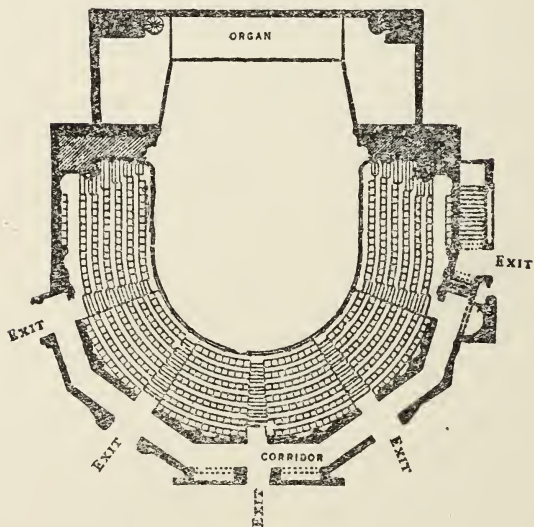
JORDAN HALL EXITS

FLOOR



MAIN EXITS

BALCONY



NEW ENGLAND CONSERVATORY OF MUSIC

Thursday afternoon, March 6, 1941, at 4:05 o'clock

Jordan Hall

Students' Recital

Program

Chopin.....Polonaise in C sharp minor,
opus 26
Virginia Klotzle (Bradford)

Shoatakovitsch.....Trois dances fantastique op 1
Turina.....Sacro-monte
Alice Lareau (Springfield)

Schumann.....Papillons, nos. 1-6
Jeanne Starck (Osterville)

~~Beillmann.....Prière a notre dame
Toccata from the "Suite
Gothique", for Organ
Norman L. Proulx (Taftville, Conn.)~~

Debussy.....Danse
Elsa Nelson (Jamaica Plain)

Chopin.....Ballade in G minor
Geraldine Illingworth (West Roxbury)

~~Beethoven.....Sonata in D major, opus 28, for
Pianoforte
Allegro
Andante
Scherzo
Rondo
Janet Barrett (Santa Barbara, Calif.)~~

Steinway Pianoforte

NEW ENGLAND CONSERVATORY OF MUSIC

BOSTON

NURSE EDITH CAVELL

by

C. S. FORESTER

A tragedy in three acts
given for the first time on any stage

by

STUDENTS OF THE DEPARTMENT OF DRAMA

under the direction of

CLAYTON D. GILBERT

ASSISTANT IN PRODUCTION AND MAKE-UP

FRANK ROSSI

RECITAL HALL

FRIDAY AND SATURDAY, MARCH 7 AND 8 at 8:15

1941

Between the acts Olivia Hall will play the harp.

PROGRAM



NURSE EDITH CAVELL

A tragedy in three acts

by

C. S. FORESTER

CHARACTERS

Edith Cavell, matron of the	
Berkendael Nursing School	Jacqueline Hall
Johnson }	Kathleen Davis
Dubois } members of the staff	June Krueger
Knoll }	Ruth Mason
Philippe Baucq, a Belgian architect	James Pettengill
Ada Gautier	Dolly Springer
Philip Gautier, her son	Ken Parker
An American	Richard Swan
An English Soldier	James Logan
A German Soldier	Norman Ashton
An English Chaplain	Robert Brod
A Refugee—afterwards—the Inquisitor	Frank Rossi
German Soldiers	

The action takes place in Brussels during the Great War.

ACT ONE: The Matron's office at the Nursing School, August, 1914.

ACT TWO: The same, August, 1915.

ACT THREE:

SCENE ONE: A military court

SCENE TWO: The same

SCENE THREE: The St. Giles Prison

A blackout will occur between Scenes I and II, showing lapse of time.

Costumes by Raymond Bowley

Lighting and sound effects by R. T. Ayers

GEORGE W. BROWN HALL

MONDAY EVENING, MARCH 10, 1941, AT 8:15 O'CLOCK

VIOLONCELLO RECITAL

by

NORMA JEAN OLSON

(Class of 1940)

MARY P. TOWER, *accompanist*



PROGRAM

BRAHMS Sonata in F major for violoncello
and pianoforte

Allegro vivace
Adagio affettuoso
Allegro passionato
Allegro molto

BACH Suite in C major, unaccompanied

Praeludium
Allemande
Courante
Sarabande
Bourrée I, Bourrée II
Gigue

DVOŘÁK First movement of the Concerto in B minor

FAURÉ Elègie

FRANCOEUR Allegro vivo

RAVEL Habanera

NIN-KOCHANSKI . . Granadina

NEW ENGLAND CONSERVATORY OF MUSIC

Saturday afternoon, March 15, 1941, at 1:05 o'clock

Recital Hall

Student's Recital

Program

Gerson Yessin.....Prelude in D minor
Gerson Yessin (Malden)

Debussy.....Reverie
Edith Hall (Raynham)

Beethoven.....Last movement of the Piano-
forte Sonata in E major
Catherine Champney (Cleveland
Heights, Ohio)

Griffes.....The white peacock
James Houlihan (Middleboro)

Vogt.....Larghetto cantabile et rondo
finale from the 4th concerto
in D minor, for Oboe
Joseph Rizzo (Lawrence)
Edward Fitzpatrick, accompanist

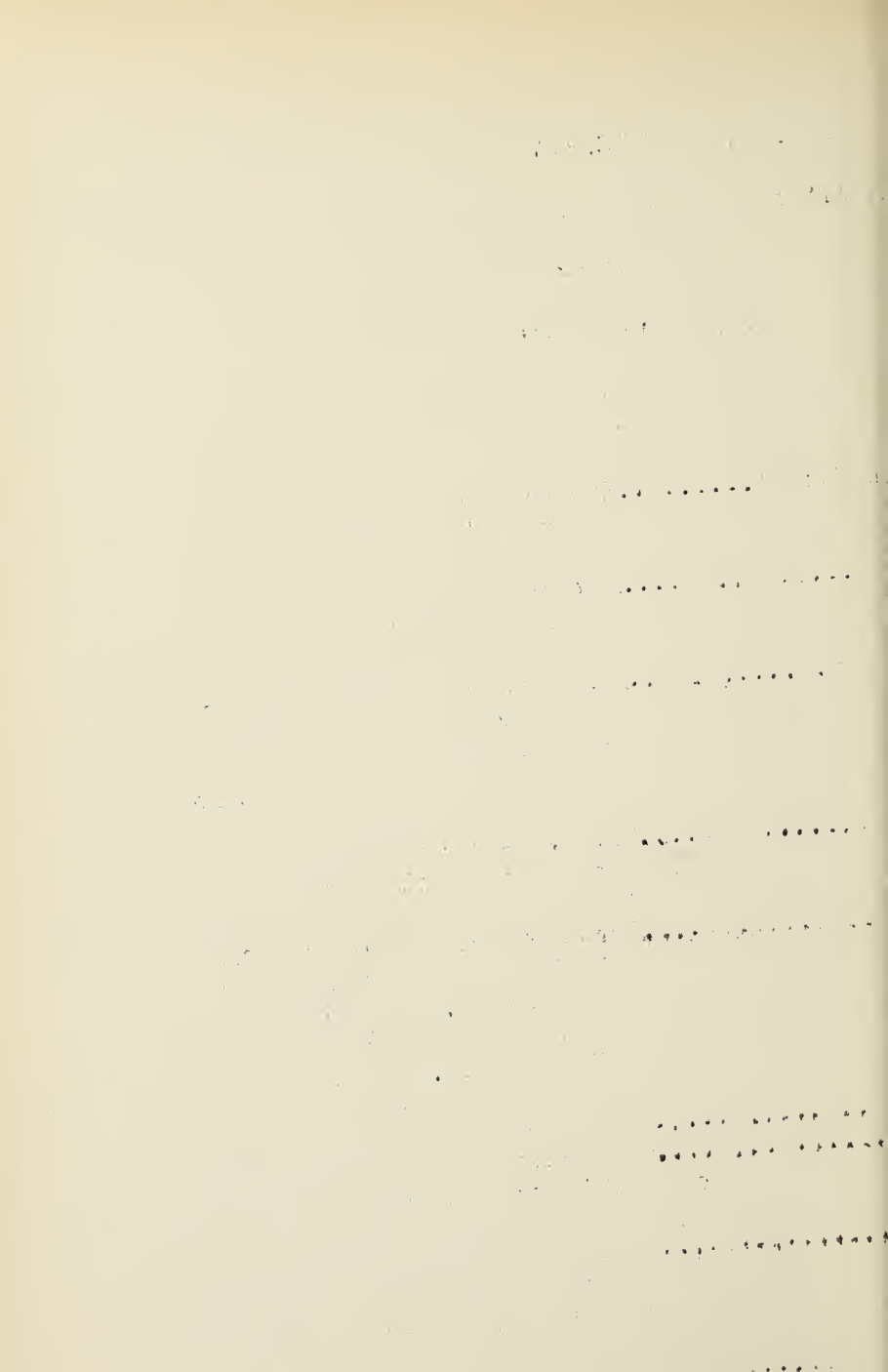
Respighi.....Nocturne

Brahms.....Capriccio in B minor
Martha Friberg (Worcester)

Debussy.....Voiles
La puerta del vino
Isadora Falcao (Boston)

Rachmaninov.....Prelude in G sharp minor
Glinka-Balakerev.....The lark
Edwin Francis (East Boston)

Mason and Hamlin Pianoforte



NEW ENGLAND CONSERVATORY OF MUSIC

BOSTON

CLAYTON D. GILBERT

PRESENTS

“THUMBS UP”

GIVEN BY

STUDENTS OF THE JUNIOR DIVISION

DEPARTMENT OF DRAMA

under the direction of

FRANK ROSSI

RECITAL HALL

SATURDAY, MARCH FIFTEENTH

EIGHT FIFTEEN O'CLOCK

1941

“THUMBS UP”

by

FRANK ROSSI

CHARACTERS

Nancy	Nancy O'Neill
Babs	Barbara Hawley
Laura	Ruth Andleman
Mary	Mary Corbet
Thelma	Thelma Garlitz
Al	Al Forlenza
Gladys	Gladys Winer
Mary Ruth	Mary Ruth Greer
Barbara	Barbara Gage
Ruth	Ruth Casey
Rodney	Rodney Maxner
Mrs. MacGregor	Margaret Ragan
Dawson Felles	Ken Parker
Radio Announcer	Robert Brod
Radio Technician	Jack Clayton
Uncle John	Frank Rossi

The action of the play takes place in the main room of Uncle John's house in Connecticut.

Act One

An afternoon in spring, the present.

Act Two

Three weeks later, Saturday.

Act Three

Scene one

One week later, Saturday morning.

Scene two

Your own home, That Sunday.

Scene three

Back in Connecticut, late the next day.

The songs:

“Yodle Dee Day”

“Alone and Hating It”

composed by Glenn Wilson

The music is under the direction of Edna Dreyer.

Miss Margaret Ragan was assistant director for the play.

The Department of Drama will present weekly matinees of varied programs in Recital Hall at two o'clock on Fridays.

JORDAN HALL

MONDAY EVENING, MARCH 17, 1941, AT 8:15 O'CLOCK

CONCERT

by

ADVANCED STUDENTS

PROGRAM

- BACH Fugue in E \flat major (St. Anne's) for organ
EDWIN WHITTAKER (Marion)
- HANDEL Adagio from the Sonata in F major } for violin
KREISLER Prelude and Allegro }
FRANCES EATON (Greenville, New Hampshire)
MARIETTA PAPARO, accompanist
- SHOSTAKOVITCH Trois dances fantastiques, op. 1
TURINA Sacro-monte
ALICE LAREAU (Springfield)
- LUIS COSME Mai d'agua canta } for violin
DE FALLA Jota }
PHYLLIS SMITH (St. John, New Brunswick)
ISADORE FALCAO, accompanist
- G. VOGT Larghetto cantabile et Rondo finale from 4th
Concerto in D minor, for oboe
JOSEPH RIZZO (Lawrence)
EDWARD FITZPATRICK, accompanist
- S. KARG-ELERT Chorale Improvisations for organ:
Nach einer Prüfung kurzer Tage
Wachet auf, ruft uns die Stimme
HARVEY LOVELESS (Pittsfield)
- BEETHOVEN Sonata in E \flat major, op. 81a, for pianoforte
Adagio; allegro
Andante espressivo
Vivacissimamente
HELEN MARETTI (Dorchester)
- DELIBES Les filles de Cadix
DEBUSSY Romance
FOURDRAIN Le papillon
BIZET Aria from CARMEN:
Je dis que rien ne m'épouvante
RUTH KRATMAN (Somerville)
VERA BOSTROM, accompanist
- BRAHMS Rhapsody in B minor, op. 79, no. 1
CHOPIN Etude in G \flat major, op. 10, no. 5
SARAH KATZEN (Dorchester)

NEW ENGLAND CONSERVATORY OF MUSIC

Thursday afternoon, March 20, 1941, at 4:05 o'clock

Students' Recital

Jordan Hall

Program

Mozart.....Aria from Il Flauto Magico:
Passenti numi

Tosti.....Serenade
Henry Bloomé (Worcester)

Rachmaninov.....Lilac

Rimsky-Korsakov.....Aria from Sadko: Song of India
Alice Farnsworth (Lynn)

Schoenberg.....Six little piano pieces, op. 19
Richard Hughes (New Rochelle, New York)

Pergolesi.....Nina

Tosti.....Pregghiera
Nephale Chakonas (Lynn)

Debussy.....Golliwogg's cake walk
Sylvia Rubin (Chelsea)

Costa.....Aria from Eli: I will extol
Thee O Lord
Merie Haggans (Philadelphia, Pennsylvania)

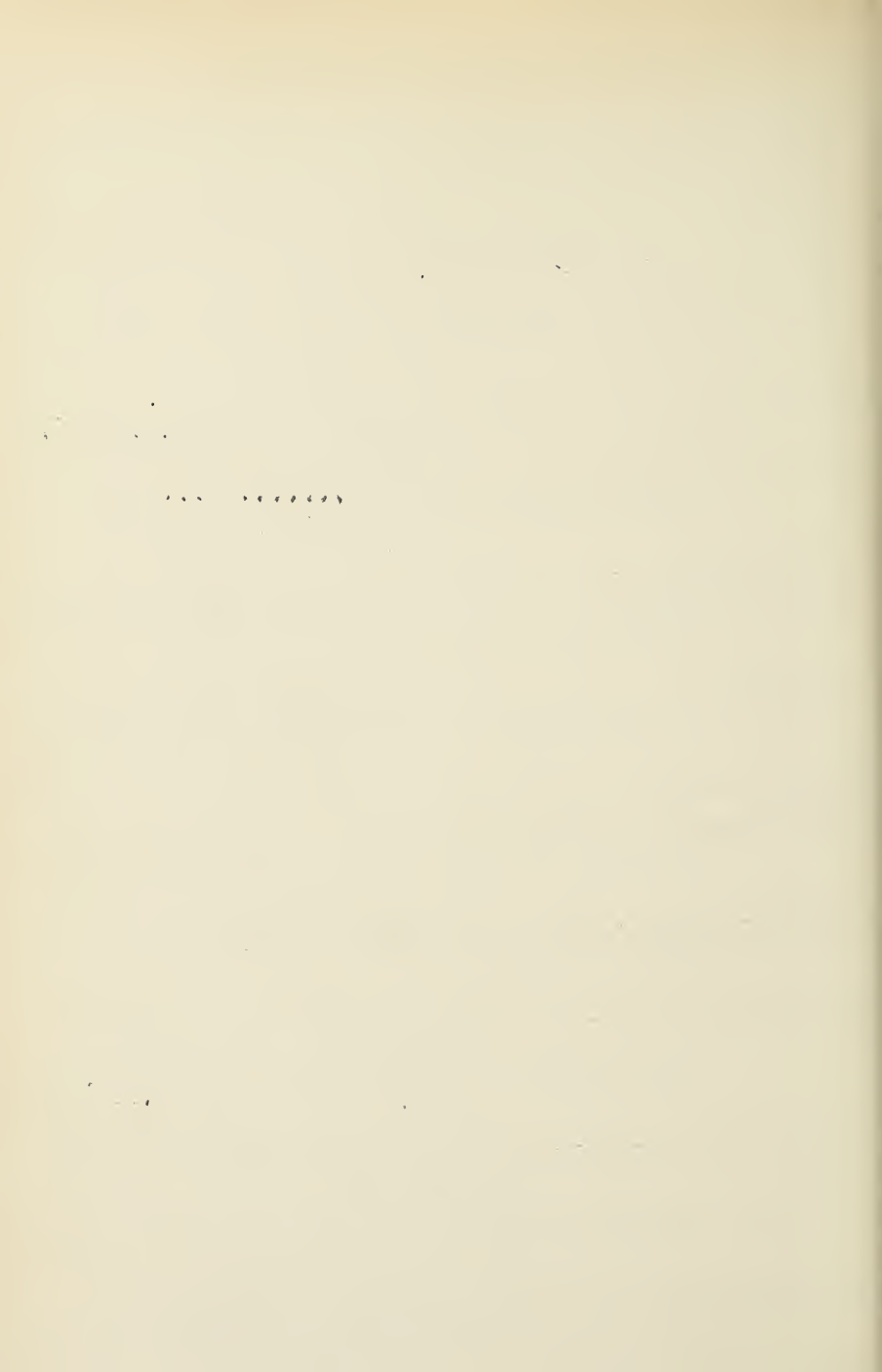
Verdi.....Aria from Requiem: Confutatis
maledictis

Mattei.....Odi tu
Salvatore Panzera (Worcester)

Boëllmann.....Prière a Notre Dame
Toccata from the "Suite gothique"
for Organ
Norman Proulx (Taftville, Conn.)

Bizet.....Duett from Carmen: Je vais danser
en votre honneur
Margaret Pagano (Worcester)
C. Louis Cardon (Providence, Rhode Island)

Steinway Pianoforte





NEW ENGLAND
CONSERVATORY OF MUSIC
BOSTON, MASSACHUSETTS

WALLACE GOODRICH, *Director*



ORFEO
by
CLAUDIO MONTEVERDI



JORDAN HALL
FRIDAY, MARCH TWENTY FIRST
1941



L'ORFEO

FAVOLA IN MUSICA

DA CLAUDIO MONTEVERDI

Complete Performance in Concert Form, sung in Italian

THE CAST

MUSIC	ZARUHI ELMASSIAN
A SHEPHERD	GORDON STACY
A NYMPH	LILLIAN JONES
ANOTHER SHEPHERD	OLIVE STRICKLAND
ORPHEUS	ARTHUR FLEMINGS
EURIDICE	ELIZABETH GOLDEN
ANOTHER SHEPHERD	RICHARD JOHNS
MESSENGER	MARY SAUNDERS
HOPE	ANGELICA SARRIS
CHARON	CHARLES PEARSON
PROSERPINE	GEORGIA THOMAS
PLUTO	CHARLES PEARSON
A SPIRIT	RICHARD JOHNS
ANOTHER SPIRIT	BERNARD BARBEAU
ECHO	CLARENCE MOSHER
APOLLO	DAVID WILLIAMS



Conductor

QUINCY PORTER

ORPHEUS

MYTH IN MUSIC

BY CLAUDIO MONTEVERDI

Claudio Monteverdi was born in 1567 at Cremona. He produced ORFEO in 1607 at the court of the Duke of Mantua, where he was singer and violinist. He later became choirmaster at San Marco in Venice, where he died in 1643.

Monteverdi was a skilled contrapuntalist, as his volumes of madrigals, and the choruses and ritornelli of ORFEO show. However, in the recitatives of ORFEO neither the modal system of Palestrina, which was fast disintegrating, nor the yet unborn logic of classical harmony could help him. Here in the recitatives, which carry the burden of the action, Monteverdi's art has to lean heavily on "strokes of genius". Fortunately, these "strokes" are many.

The author of the libretto is not known. Some authorities name Striggio; others Rinuccini. The version of this performance is based on the edition of Malipiero and the researches of Benvenuti.

SYNOPSIS

PROLOGUE

A noisy fanfare, entirely on C major harmony and repeated twice, was doubtless meant to drown conversation and to secure the attention of the guests of Monteverdi's patron, the Duke of Mantua. Then, after a short Ritornello for strings, the Spirit of Music addresses the company. Each of her five stanzas is followed by the Ritornello.

MUSIC Apollo sends me to this noble gathering as his beloved messenger.

I am Music, whose strains calm all troubled hearts, and can stir the most frigid souls to noble wrath or love.

My golden lyre brings the sonorities of Heaven to mortal ears.

Today I am spurred to tell of Orpheus, of him who sang and whom beasts followed, whose entreaty Hades itself granted.

Now while the songs, gay or sad, are sung, let the smallest bird keep still, and the waves on the shore. Let every breeze hold its breath.

ACT I

The first act is a pastoral. Euridice has at last consented to marry Orpheus, to the great joy of the shepherds and nymphs.

A SHEPHERD As this day brings to an end the love trials of Orpheus, sing, shepherds, with music worthy of him. Euridice, whose pride made these woods sigh with a lover's grieving, has now made him happy.

CHORUS Come, O Hymen, that idyllic days may dawn for these lovers. May your torch dispel all sorrows.

A NYMPH O Muses of Parnassus, bring your lyre-strings into harmony with our songs.

CHORUS Come, you nymphs, from the mountains and streams, move your feet in our favorite dances. The sun will admire them; they may even rival the midnight dance of stars.

A SHEPHERD But you, Orpheus, who have made this countryside resound with lamenting, why not today make the hills and valleys rejoice to your celebrated lyre? Love will dictate the song.

ORPHEUS Rose of heaven—O Sun! Have you ever seen a happier lover? If I had as many hearts as there are stars, or May-branches on these hills, they would fill to the brim with my present joy.

EURIDICE My heart is not with me, but with you. It will tell you of my joy and love.

CHORUS Come, you nymphs (etc.).
Ritornello, strings.

CHORUS Come, O Hymen (etc.).

A SHEPHERD Since this felicity comes from the Gods, as do all things, let us go to the temple to pray that our well-being may last. *Ritornello.*

CHORUS No one must let himself become the prey of sorrow, even though its power strike so hard as to endanger our lives. *Ritornello.*

Because after the world is made to shudder with blackest storm, sunlight seems more brilliant than ever. *Ritornello.*

And after the bitter ice of naked winter, spring clothes the fields with flowers.

CHORUS Here is Orpheus, whose food has been sighs and whose drink has been tears. This day he is so happy he can wish for nothing better.
Sinfonia, strings and brass.

ACT II

According to Greek convention, a messenger of doom interrupts the pastoral scene with which the act opens. Euridice is dead. Orpheus in the midst of his lament for her suddenly resolves to storm the gates of Hell to bring her back.

ORPHEUS I am once more in these forests which Euridice makes a Paradise.
Ritornello, two violins

A SHEPHERD Orpheus rests in the shade, while the sun beats down. *Ritornello, two violins.*

Let us sing in harmony with the murmuring waves. *Ritornello, violas.*

TWO SHEPHERDS On this beautiful lawn every god is wont to rest. *Ritornello, violas.* Here the melancholy Pan broods over his lost loves. *Ritornello, piccolos.* Here nymphs gather roses. *Ritornello, piccolos.*

CHORUS Sing to your lyre, O Orpheus.

ORPHEUS Here stones answered in sympathy to my lamenting. *Ritornello, strings.*
The wheel of Fortune turns and sorrow gives way to joy. *Ritornello.*
Former sorrows make present joys more vivid. *Ritornello.*
Only for you, beautiful Euridice, I bless my torments. *Ritornello.*

A SHEPHERD Continue to sweeten the air with your lyre.

MESSENGER O bitter sorrow! O fate cruel and dire! O baleful stars! O greedy heavens!

A SHEPHERD What doleful sound is this?

MESSANGER Must I pierce the happy heart of Orpheus with my words?

A SHEPHERD This is Sylvia, gentlest and sweetest of Euridice's companions.
Why are her eyes heavy with sorrow?

MESSANGER Shepherds, cease your joyful song.

ORPHEUS What evil tidings do you bear?

MESSANGER Your beautiful Euridice . . .

ORPHEUS Alas, what do I hear?

MESSANGER Your beloved is dead.

ORPHEUS Alas.

MESSANGER While picking flowers a venomous serpent bit her foot, and she died calling for you, Orpheus.

A SHEPHERD O bitter sorrow (etc.). Orpheus sits like a stone.

ORPHEUS You are dead and I live . . . No! No! I will go to the abyss, soften Pluto's heart and bring back my Euridice. Farewell, earth and sun.

CHORUS O bitter sorrow (etc.). Mortal man, do not put your faith in earthly things, for a fateful precipice may cut off a noble undertaking.

MESSANGER I have broken Orpheus' heart. In atonement I shall ever more avoid the sun, in a solitary cave. *Sinfonia, strings.*

TWO SHEPHERDS How may our eyes shed enough tears. Fate strikes both Euridice and Orpheus, one bitten by a snake, the other pierced by sorrow.

CHORUS O bitter sorrow (etc.).

TWO SHEPHERDS Let us seek out the lifeless body of the unhappy nymph.

CHORUS O bitter sorrow (etc.).

Ritornello, strings.

Sinfonia, brass and basses.

ACT III

Hope brings Orpheus to the shores of the river Styx, and after singing Charon to sleep, Orpheus crosses to the opposite shore.

ORPHEUS At last I have reached these dark realms, guided by you.

HOPE Because here it is inscribed, "Give up all hope, ye who enter here", I must now leave you.

ORPHEUS What have I left if Hope leaves me?

CHARON No mortal form may enter here. I well remember when Hercules wrested Cerberus from the door of Tartarus.
Sinfonia, brass.

ORPHEUS Great spirit, without whose consent none may pass. *Violins, obbligato.*
Since my heart is with Euridice I am not alive. Why may I not enter?
Trumpets, obbligato.

I am not in Hades. Wherever Euridice is, that place is Paradise. *Harp, obbligato.*

I am Orpheus. Only you, Charon, can help me, and you have nothing to fear if I strum my lyre.

CHARON I am somewhat flattered, but I must not become sympathetic.

ORPHEUS If I can not get through, I shall lose both heaven and hell, and lie here an unburied corpse. O give me back my beloved, ye gods of Tartarus!
Sinfonia, strings.

ORPHEUS If my lyre failed to persuade hard-hearted Charon, at least it has put him to sleep. Courage, then! Why do I delay? (He enters Charon's boat and crosses while singing.)
Sinfonia, brass.

CHORUS OF SPIRITS Man does nothing in vain.

ACT IV

Proserpine intercedes for Orpheus, and Pluto permits the lovers to be reunited, on condition that Orpheus does not look back until he reaches the upper world. By failing to keep this command he loses Euridice.

PROSERPINE This unhappy man has moved my heart. I beg of you, in token of our great love, grant that Euridice return to console unhappy Orpheus.

PLUTO One cannot deny anything, dear wife, when such beauty is linked with prayers. Orpheus may recover his beloved, but before he leaves this abyss he must never turn his avid eyes toward her, for one single glance would be the cause of losing her forever. Thus I rule.

A SPIRIT May your will be our unquestioned law.

ANOTHER SPIRIT Orpheus will lead his wife from this horrible cavern, but he must not forget the grave command.

PROSERPINE What thanks I offer you for having answered my prayer!

PLUTO Your sweet words of love re-open the old wound in my heart.

CHORUS OF SPIRITS Today pity and love triumph in Hades.

A SPIRIT Here is the sweet singer who is leading his wife to the higher regions.

ORPHEUS Of what honor are you unworthy, my powerful lyre, since you have made to relent the stubborn will of Tartarus. Thanks to you I shall see my beloved's face. But what does my heart fear? What Pluto forbids, love orders to do. (Thunder)

But alas, what do I hear? Perhaps the enamoured furies arm themselves to take my possession from me. And I consent to it? (He turns around)

O softest eyes, at last I see you—but what suddenly obscures you?

A SPIRIT You have broken the command and are unworthy of grace.

EURIDICE Alas, through loving me too much you lose me and I lose the power to ever enjoy light and sight, and I lose you, the dearest of all my possessions.

A SPIRIT Unhappy Euridice turns to the shadow of death.

ORPHEUS Where are you going, my life? Here, I follow you—but who forbids this?

CHORUS OF SPIRITS Orpheus vanquishes Hell, but is afterwards vanquished by his own affections. Only he who is victor over himself is worthy of eternal joy. *Sinfonia. Ritornello.*

ACT V

Orpheus is invited to ascend into heaven with his father, Apollo.

ORPHEUS These are the fields of Thrace where the bitter news brought grief to my heart. Nothing is left to me but to turn to you, gentle stars, once a comfort in my wretchedness. You grieved, O mountains; stones, you wept when our sun disappeared, and I will weep forever and ever.

ECHO You have wept.

ORPHEUS Courteous Echo, how wretched you are. My eyes have become two fountains in this misfortune, and I have not enough tears.

ECHO Enough.

ORPHEUS If I had Argus' eyes and they shed a sea of tears the grief would not be equal to my wretchedness.

ECHO Alas.

ORPHEUS If you take pity on my wretchedness, I thank you, but why do you answer me with only my last words? Let me hear again all my lamenting. You were beautiful and wise, Euridice, and the courteous heavens placed all their graces in you. Other women are proud and perfidious. And it will never happen that for an abject woman love will pierce my heart with a golden dagger. *Sinfonia.*

APOLLO (descending in a cloud, singing) Why do you give yourself over to scorn and sorrow? It is not the attribute of a generous heart to serve its own passion. Listen to me, and you will be praised and have life.

ORPHEUS You arrive at a time of greatest need. Impose upon me what you will.

APOLLO Nothing in this world is lasting. If you desire to enjoy immortal life, come with me to heaven.

ORPHEUS So I shall never see again the soft eyes of my beloved Euridice?

APOLLO You will woo her beautiful likeness in the sun and stars.

ORPHEUS I would not be worthy of such a father if I did not follow his advice.

APOLLO AND ORPHEUS We rise singing to heaven where true virtue has worthy reward. *Ritornello, strings.*

CHORUS Orpheus, overwhelmed with happiness, goes to enjoy celestial honors. *Moresca.*

THE CHORUS

SOPRANOS

Louisiana Abbot
Muriel Cook
Mary Davitt
Marjorie Duval
Doris Johnson
Lillian Jones
Janet Loberg
Shirley Robbins
Lee Rudd
Dorothy Scranton

ALTOS

Isabel Butterfield
Matilda Di Pasquale
Edith McCann
Christine Nikitas
Alice O'Brien
Margaret Pagano
Olive Strickland
Margaret Wiley

TENORS

Edmund Aluisy
Louis Closser
Ernest Falciglia
Henry Grzybala
Burns Langworthy
Clarence Mosher
Luther Onerheim

BASSES

Bernard Barbeau
Russell Cetlin
Maynard Clark
Charles Gilbert
Salvatore Panzera
Sumner Peterson
Bronislaw Polichnowski

THE ORCHESTRA

HARPSICHORD	Francis Judd Cooke
ORGAN	Carl McKinley
HARP	Olivia Hall
VIOLONCELLO CONTINUO	Dorothea Jump

FIRST VIOLINS

Jules Payment (solo)
Dorothy Churchill
Donald March
Frances Eaton
Vollmer Hetherington
Rhoda Robinson

VIOLONCELLOS

Dorothea Jump (solo)
Ruth Moorhouse
Adelaide Hubbard

CONTRABASSES

SECOND VIOLINS

Richard Hagopian (solo)
Phyllis Smith
Joy Wingett
Ann Very
Katherine Morrell
Thelma Bernert

Stanley Hassell
Le Roy Friswold

FLUTE

Faust Fiore
Daniel Leary

FIRST VIOLAS

Victor Alpert (solo)
Arnold Chaitman
Amelia Vincent
Arthur D'Onofrio

TRUMPETS

Irving Sarin
Edmund Norcross

SECOND VIOLAS

Marcia Jump (solo)
Dorothy Johnson
Constance Bettencourt
George Nicoloff

TROMBONES

Kauko Kahila
Chellis Carville
Erwin Price

Special acknowledgment is made to Mr. Cooke for invaluable aid rendered in the realization of the figured bass; to Mr. Soresina for his assistance to the singers in Italian diction; and to Mr. McKinley for his help in training the chorus.

NEW ENGLAND CONSERVATORY OF MUSIC

Saturday afternoon, March 22, 1941, at 1:05 o'clock

Students' Recital

Recital Hall

Program

Mozart.....Andante from the Pianoforte
Sonata in G major
Anita Vargas (Roxbury)

Richard Strauss.....Traumerei
H. Carty Lynch (Cambridge)

Bach.....Recitative and Aria from
Passion according to St.
Matthew: Grief and pain
Esther Williamson (Wollaston)

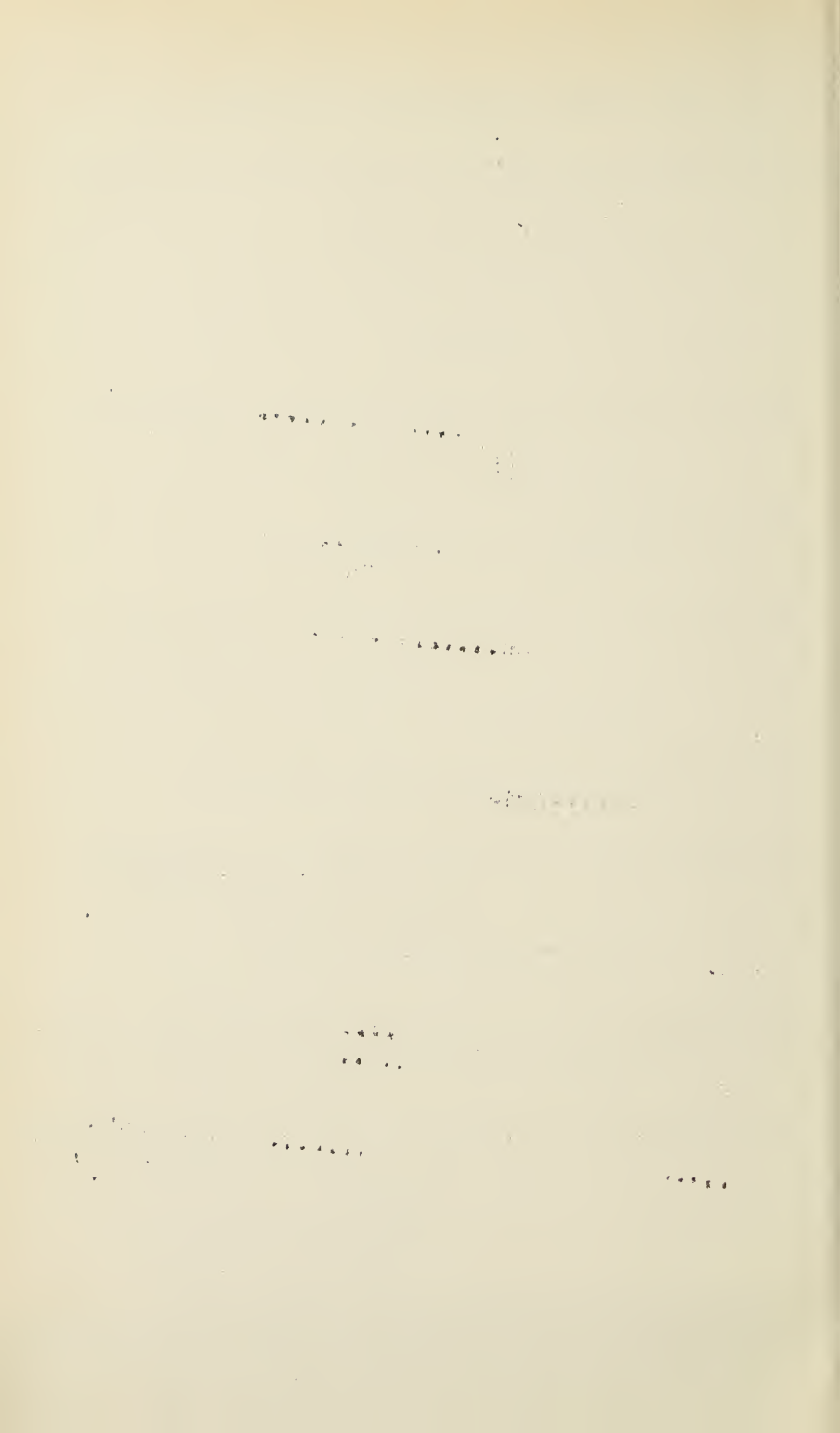
~~Grieg.....Nocturne in C major
Elizabeth Ball (Dorchester)~~

~~Beethoven.....Allegro con brio from the
Pianoforte Sonata in C
major, opus 2
Mary Gretty (Jamaica Plain)~~

Brahms.....Wie melodien zieht es
Rossi.....Aria from Mitrane: Ah! rendimi
Fannie Lou Reed (Boston)

Beethoven.....Sonata in E flat major, opus 31
no. 3, for Pianoforte
Allegro
Allegretto vivace
Menuetto
Presto con fuoco
Barbara Tower (West Newton)

Mason and Hamlin Pianoforte



GEORGE W. BROWN HALL

MONDAY EVENING, MARCH 24, 1941, AT 8:15 O'CLOCK

SONG RECITAL

by

CHAIM LOUIS CARDON

(*Collegiate, Class of 1941*)

CARL LAMSON, *accompanist*

PROGRAM

BACH If thou be near
HANDEL Aria from SEMELE:
 Oh, Sleep! Why dost thou leave me?
BACH Aria with chorus from ST. MATTHEW PASSION:
 I'll watch with my dear Jesu

MOZART Aria from DON GIOVANNI:
 Il mio tesoro intanto

BEETHOVEN Adelaïde
FRANZ Stille Sicherheit
BRAHMS Wie bist du meine Königin
BRAHMS Minnelied

DEBUSSY Il pleure dans mon coeur
HÜE J'ai pleuré en rêve
RAVEL Deux mélodies Hébraïques:
 Kaddish
 L'énigme éternelle

BORODINE The sleeping Princess
TCHAIKOVSKY At the ball
MORGAN Clorinda
MARTIN The crown of the year
 from "Songs of Open Country"



RECITAL HALL

TUESDAY EVENING, MARCH 25, 1941, AT 8:15 O'CLOCK

PHI MU ALPHA SINFONIA

and

ALPHA CHI OMEGA

present a

JOINT CANDLELIGHT CONCERT



PROGRAM

TITL Serenade for pianoforte, flute, and horn

EMMA ALDRICH

DANIEL LEARY

RICHARD HALL

MASSENET Gavotte from MANON

TOSTI O del mio dolce ardor

HAHN Clair de lune

GRACE STAMBAUGH

EDWARD FITZPATRICK, accompanist

SOULAGE Pastoral for oboe and harp

JOSEPH RIZZO .

OLIVIA HALL

MASSENET Elégie

SWEDISH FOLK MELODY . Cradle Song

CONSTANCE DENNISON

MADELYN BOYD, accompanist

ALFRED SOULE, violin obbligato

CHOPIN Ballade in A \flat major, op. 37

RACHMANINOV Bacarolle in G minor

LUCIA WRIGHT

MOZART Quintet in A major (K. 581) for clarinet,
two violins, viola, and violoncello

GEORGE FULGINITI

ALFRED SOULE

RICHARD HAGOPIAN

LOUIS RUGGERIO

MICHAEL ALAURA



NEW ENGLAND
CONSERVATORY OF MUSIC

WALLACE GOODRICH, *Director*

. . .

BRAHMS
REQUIEM

. . .

JORDAN HALL
WEDNESDAY, MARCH TWENTY-SIXTH
1941
BOSTON, MASSACHUSETTS

THE CONSERVATORY CHORUS
and
AN ORCHESTRA OF ADVANCED STUDENTS
FRANCIS FINDLAY, *Conductor*

EDWARD BLEAU, *Baritone*
GERTRUDE McKINLEY, *Soprano*
DOWELL McNEILL, *Organ*

ORCHESTRA PERSONNEL COMMITTEE:

STANLEY HASSELL, *Chairman*

LOUIS RUGGIERO

RICHARD HAGOPIAN

GEORGE NICOLOFF

ALFRED SOULE

JOHANNES BRAHMS A German Requiem

AFTER WORDS OF HOLY WRIT

FOR

SOLI, CHORUS, ORCHESTRA AND ORGAN

I.

Blessed are they that mourn, for they shall have comfort.

They that sow in tears shall reap in joy.

Who goeth forth and weepeth, and beareth precious seed, shall doubtless return with rejoicing and bring his sheaves with him.

II.

Behold, all flesh is as the grass, and all the goodliness of man is as the flower of grass: for lo, the grass withereth and the flower thereof decayeth.

Now, therefore, be patient, O my brethren, unto the coming of the Lord. See how the husbandman waiteth for the precious fruit of the earth, and hath long patience for it, until he receive the early rain and the latter rain. So be ye patient.

But the Lord's word endureth forevermore.

The redeemed of the Lord shall return again, and come rejoicing unto Zion. Gladness, joy everlasting, upon their heads shall be. Joy and gladness, these shall be their portion, and tears and sighing shall flee from them.

III.

Lord, make me to know the measure of my days on earth; to consider my frailty that I must perish.

Surely, all my days here are as an handbreadth, and my lifetime is as naught to Thee.

Verily mankind walketh in a vain show: and their best state is vanity. Man passeth away like a shadow, he is disquieted in vain: he heapeth up riches and cannot tell who shall gather them.

Now, Lord, O what do I wait for?
My hope is in Thee.

But the righteous souls are in the hand of God, nor pain nor grief shall nigh them come.

IV.

How lovely is Thy dwelling place, O Lord of Hosts!

For my soul, it longeth, yea, fainteth for the courts of the Lord: my soul and body crieth out, yea, for the living God.

Blest are they that dwell within Thy house: they praise Thy name evermore.

V.

Ye now are sorrowful: howbeit ye shall again behold me, and your joy no man taketh from you.

Yea, I will comfort you, as one whom his own mother comforteth.

Look upon me; ye know that for a little time labour and sorrow were mine, but at the last I have found comfort.

VI.

Here on earth have we no continuing place, but we seek one to come.

Lo, I unfold to you a mystery: we shall not all sleep when He cometh, but we shall all be changed in a moment, in the twinkling of an eye, at the sound of the trumpet.

For the trumpet shall sound, and the dead shall be raised incorruptible, and we shall all be changed.

Then what of old was written, the same shall be brought to pass: for death shall be swallowed in victory. Grave, where is thy triumph? Death, O where is thy sting?

Worthy art Thou to be praised, Lord of honour and might; for Thou hast earth and heaven created, and for Thy good pleasure all things have their being and were created.

VII.

Blessed are the dead which die in the Lord from henceforth; saith the Spirit, that they rest from their labours: and their works follow after them.

(Intermission after no. III.)

CHORUS PERSONNEL

Soprano

JUNE HOOD
LILLIAN JONE
LEE RUDD
LEAH GUAY
NANINE SCHWARZ
CLARA SHEDD
EMILIA LERA
MARY MURPHY
ALVINA NYE
SARAH NYE
DOROTHY THOREN
GEORGINA DWYER
EILEEN BUCKLEY
MARY GROVER
MARJORIE DUVAL
CONSTANCE DENNISON
GRACE STAMBAUGH
ELAINE PATTEE
MURIEL COOK
DOROTHY KING
MARION FINLEY
ELEANOR LONG
SYLVIA KATZ
HELEVI NORDSTROM
VIRGINIA PLOSKA
RUTH MEECH
MARY LEWIS
HARRIET LEWIS
BARBARA LINDBLADH
LETA WHITNEY

Alto

ANGELICA SARRIS
CALLIOPE CONSTANTINIDES
DORIS SHERMAN
FANNIE LOU REED
OLIVE STRICKLAND
VICTORIA EISENBERG
MADELEINE MERRILL
FRANCES PRATT
GERTRUDE OKERSTROM
LOUISE PICERELLI
EDNA DREYER
SUSAN CARROLL
GERALDINE STICKNEY
HAZEL GHARZARIAN
MARGARET WILEY
CHARLOTTE HOLLIS
JULIA FORBES
EVELYN RICHARDS
CHRISTINE NIKITAS
IRENE JUSTICE
ISABEL BUTTERFIELD
KATHARINE DAVIS
JUNE KRUEGER
ALICE O'BRIEN
ANNE DUFFIE
MARY HUNT

ELEANOR TOWER
PHYLLIS DENTS
BEATRICE VAITIEKUS
ANDRINA DANIELIAN

Tenor

CLARENCE MOSHER, JR.
HENRY GRZYBALA
ROBERT CYR
LUTHER ONERHEIM
ROBERT STEELE
ERNEST FALCIGLIA
ROCCO DIPIETRO
EDWARD ALUISY
DONALD HICKS
RICHARD SILVA
RAYMOND FLECK
CLARENCE NOYES
BOLESLOW GRYNKIEWICZ
JOHN BOOMER
BURTON CLEAVES
LESLIE BROWN
EDGAR WHITE
DONALD DELONG
FREDERICK DILUCCI
MAURICE NEWMANN
WILLIAM SMITH
HILTON DENINE
JOHN ROCHE

Bass

ANTHONY WONDOLOWSKI
BERNARD BARBEAU
FRANK SANDLER
WILLIAM MAHAN
SIMON SANDLER
JOHN BREEN
JOSEPH COSTELLO
CARL ANDERSON
STANLEY SIOK
HOWARD PARK
RUSSELL CETLIN
WILLIAM FULLER
CHARLES YOUNG
RICHARD HYATT
SAMUEL BEATTIE
SUMNER PETERSON
BRONISLOW POLICHNOWSKI
WALTER NICKERSON
MATTHEW MAZUR
CHARLES GILBERT
WILLIAM GROTHKOPP
FRANK DIORIO
JEAN PAPINEAU-COUTOURE
NORMAN PROULX
EDWARD FITZPATRICK
PAUL HUBER
HARRY BARTLETT
GERALD GOODWIN
FELIX NATIS

ORCHESTRA PERSONNEL

Violin I

LOUIS RUGGIERO
JULES PAYMENT
DOROTHY CHURCHILL
MARCIA JUMP
RICHARD HAGOPIAN
CLAIRE HARRINGTON
GEORGE NICOLOFF
LOUIS UGALDE
ELEFTHERIOS ELEFThERAKIS
FRANCES EATON
DONALD MARCH
ANDREW KOT

Violin II

RICHARD JOHNS
DOMENIC TEOLI
MARJORIE SHIELDS
IRMA MORAN
MARY TERZIAN
JOSEPH BONGIORNO
EWALD KRAUKLIN
ROWENA ROBBINS
THELMA BERNERT
KATHARINE SHEA
ZONA HORN
JOY WINGETT

Viola

VICTOR ALPERT
ARNOLD CHAITMAN
ARTHUR FREIWALD
ARTHUR D'ONOFRIO
CONSTANCE BETTENCOURT

Violoncello

DOROTHEA JUMP
DAVID LEVENSON
ADELAIDE HUBBARD
RUTH MOOREHOUSE
MICHAEL ALAURA

Contrabass

STANLEY HASSELL
LEROY FRISWOLD
JAMES HARNETT
ROBERT KELLY

Flute

DANIEL LEARY
FAUST FIORE (also piccolo)
JOHN STEVENS

Oboe

JOSEPH RIZZO
ROBERT HANES

Clarinet

EUGENE SCHROEDER
GEORGE FULGINITI

Bassoon

PETER CERULLO
FREDERICK NAZRO

Contrabassoon

CLYDE BENNETT

Horn

JOHN MOYES
VINCENT JACOBS
RICHARD HALL
PHYLLIS SAMPSON

Trumpet

EDMUND NORCROSS
IRVING SARIN

Trombone

KAUKO KAHILA
CHELLIS CARVILLE
ERWIN PRICE

Tuba

CHESTER ROBERTS

Tympani

MERTON UZINSKY

Harp

MARY LENOM
OLIVIA HALL

NEW ENGLAND CONSERVATORY OF MUSIC

Saturday afternoon, March 29, 1941, at 1:05 o'clock

Students' Recital

Recital Hall

Program

- Lecuona.....Malaqueña
Buckner Gamby (Cleveland, Ohio)
- Bach.....Aria from Christmas
Oratorio: Slumber, beloved
Margaret Hynes (Middleboro)
- Rachmaninov.....Melodie in E major, opus 3,
no. 3
Charles Cox (Cambridge)
- Mozart.....Aria from Le Nozze di Figaro:
Voi che sapete
- Arditi.....Il bacio
Shirley Denny (Lebanon, N.H.)
- Bach.....Toccata in E minor
Moderato
Un poco allegro
Adagio
Fugue
Rose Bongiovanni (Brighton)
- Scarlatti.....Se florindo é fedele
Elizabeth Weinberg (Brighton)
- Mendelssohn.....Praludium, opus 10
Mary Kacoyanis (Somerville)
- Verdi.....Aria from Ballo in Maschera:
Eri tu
Gilbert Hynes (Providence, R.I.)

Mason and Hamlin Pianoforte



NEW ENGLAND CONSERVATORY OF MUSIC

Thursday afternoon, April 3, 1941, at 4:05 o'clock

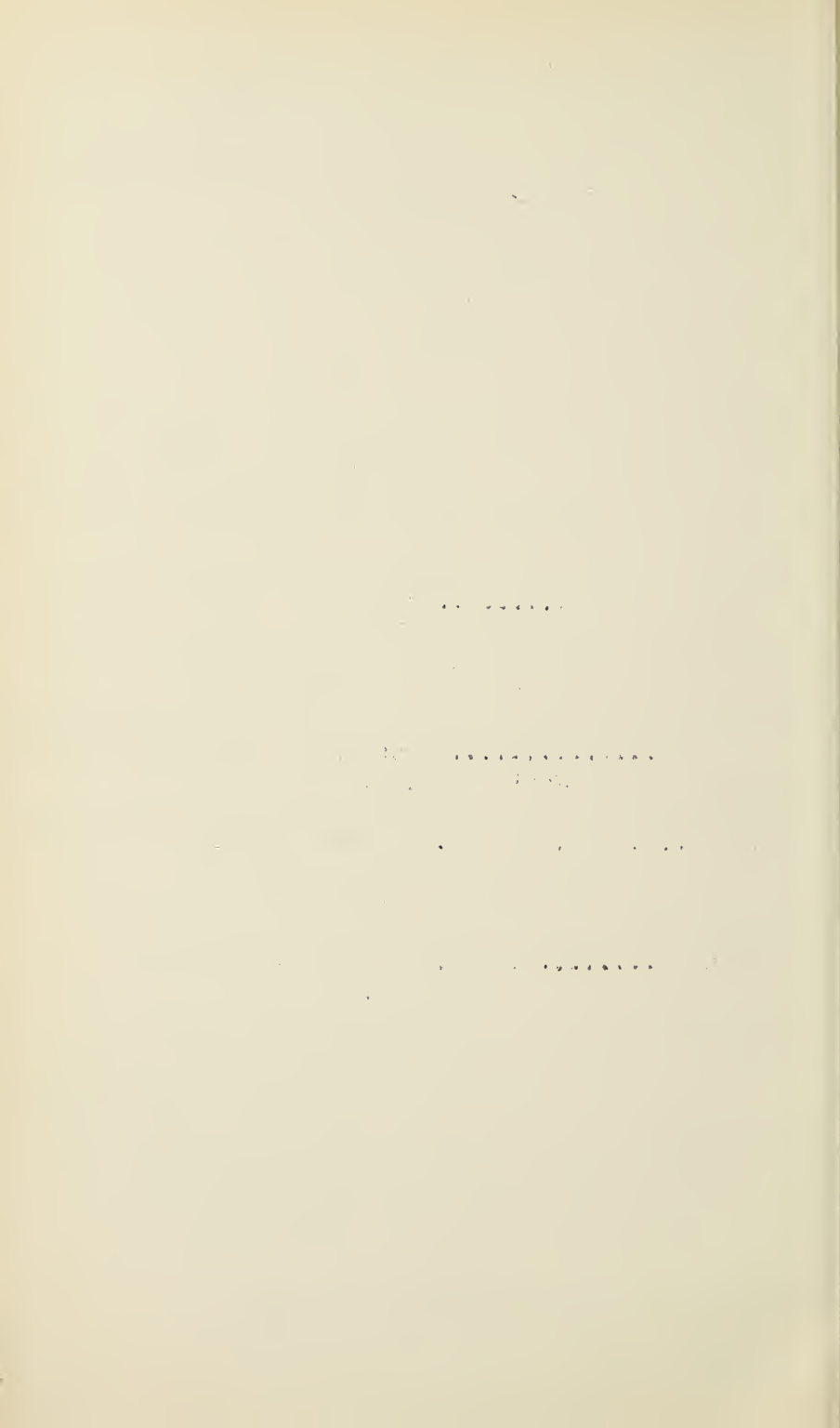
Students' Recital

Recital Hall

Program

- Brahms.....Intermezzo in E flat minor,
opus 119
Capriccio in B minor, opus 76
Barbara Tower (West Newton)
- Bach.....Preludium in E major, for
Violin
Benjamin Polichnowski (North Andover)
Barbara Tower (accompanist)
- Chopin.....Nocturne in G major, opus 37, #2
Maxine McCurry (Boise, Idaho)
- Verdi.....Aria from La Forze del Destino:
Pace, pace mio dio
Muriel Cook (Worcester)
- Debussy.....La cathédrale engloutie
Hazel Ghazarian (Jamaica Plain)
- Franck.....Le mariage des roses
- Beach.....Ah, love, but a day
Olive B. Strickland (Valley Falls, R.I.)
- Glazounov.....Meditation, for violin
Joy Wingett (Newton Center)
Shake Ahoyian (accompanist)
- Coquard.....Lament d'Ariane
Angelica Sarris (Lowell)
- Debussy.....Golliwogg's cake walk
Helen Vincent (Somerville)

Mason and Hamlin Pianoforte



GEORGE W. BROWN HALL

FRIDAY EVENING, APRIL 18, 1941, AT 8:15 O'CLOCK

PROGRAMME DE MUSIQUE FRANÇAISE

by

DOROTHEA REDFIELD JUMP, *pianist*

(*Class of 1939*)

assisted by

MARCIA JUMP, *violinist*

RITA LAPLANTE, *pianist*



PROGRAM

RAVEL Rigaudon from Le Tombeau de Couperin

Sonatine

Modéré

Movement de menuet

Animé

DEBUSSY Sonate pour violon et piano

Allegro vivo

Fantasque et léger

Très animé

IBERT La Marchande d'eau fraîche

DEBUSSY Reflets dans l'eau

POULENC Movements perpétuels

Assez modéré

Très modéré

Alerte

RAVEL Jeux d'eau



NEW ENGLAND
CONSERVATORY OF MUSIC

BOSTON, MASSACHUSETTS

WALLACE GOODRICH, *Director*



CONCERT
by
THE CONVERSE CLUB



JORDAN HALL
MONDAY, APRIL TWENTY-FIRST

1941

THE CONVERSE CLUB

STANLEY HASSELL, *Conductor*

A program of works for Chamber Orchestra

Soloist:

HARRY ELLIS DICKSON

PROGRAM

HANDEL Suite from The Water Music

Allegro	Hornpipe
Air	Andante
Bourrée	Allegro deciso

MOZART Concerto in D major for violin (Adelaide)

Allegro
Adagio
Allegro

HARRY ELLIS DICKSON, SOLOIST

SIBELIUS From the North

LALO Aubade

Allegretto
Andantino

BARTÓK Divertimento for string orchestra

Allegro non troppo
Molto adagio
Allegro assai

(First performance in Boston)

PROGRAM NOTES

By WARREN STOREY SMITH, of the Faculty

Suite from the Water Music, arranged by Sir Hamilton Harty

GEORGE FREDERIC HANDEL

(Born at Halle, February 23, 1685; died at London, April 14, 1759)

A pretty fable, recently set at naught, ascribed the Water Music to an attempt on Handel's part to placate George I, King of England, whom Handel had angered when he was still Elector of Hanover by an over-stayed leave of absence in the very country which George was later to rule. It now appears that when the Water Music was composed Handel and the King were already reconciled and on excellent terms. In any event the suite was designated for performance upon a barge on the river Thames within hearing of the barge of royalty. The year was 1717, not as once supposed 1715. This Water Music may be described as a serenade, and the instrumentation, in which wind instruments predominate, was especially adapted for performance in the open air.

Concerto in D major for violin (Adelaide) . . . WOLFGANG AMADEUS MOZART

(Born at Salzburg, January 27, 1756; died at Vienna, December 5, 1791)

The authenticity of this Concerto has been questioned by Sir Donald Tovey and other scholars. The case for its exalted authorship is thus stated in a foreword to the published score:

As the dedication implies, Mozart composed this, his first Violin Concerto in the Spring of 1766 during a stay of several weeks at the Court of France, when he visited Paris for the second time on his way back from England with his father and sister.

The work most likely owes its origin to the fact that people often doubted the astonishing talent of the young artist and therefore set him a task that had to be performed in the presence of those giving the commission. Thus Mozart composed this Violin Concerto for Madame Adelaide of France (born in 1732 at Versailles, died 1800 in Trieste), eldest daughter of Louis XV. The princess, a pupil of the famous Guignon, was very fond of music and an excellent violinist.

This manuscript of Mozart's which today is in a private collection in France and which was not unknown to experts, is published here for the first time, in a practical edition. It may be mentioned that the original is only written on two staves, the upper containing the solo violin part as well as the tutti and the lower the bass part. The latter is written in E, the solo part on the other hand in D, the reason being that the instrument played by Madame Adelaide, a dainty "ladies' violin", sounded better in a higher pitch than in the usual one.

In the present edition the key, which from a technical point of view is more convenient, on the violin has been chosen, namely D-major. The harmonisation resulted from the bass part, the orchestral score corresponds to the instrumentation to be found in Mozart's later violin concertos. The cadenzas were composed by Paul Hindemith.

From the North, orchestrated by Adolf Schmid JEAN SIBELIUS

(Born at Tavastehus, Finland, December 8, 1865.)

Originally a song, this highly characteristic composition was arranged for piano solo by Harold Bauer and it is this arrangement which Mr. Schmid has orchestrated. As translated by Dr. Theodore Baker, the poem of J. L. Runeberg, which served Sibelius as text, follows herewith:

Bare are the branches;
Meres all are frozen.
Fowls of the air come
Sailing, e'er sailing,
Winging their far way
On to the Southland.

Rest and refresh ye,
Dream for a while here
How fair the North was! —
Then shall an eye from
Under the palm-shade
See you and ask you:

"Say, wingèd wand'ers,
What is the charm that
Lures to the Northland?
Who from the South would
Fain flee, is longing
Only for Heaven!"

Aubade EDOUARD LALO

(Born at Lille, January 27, 1823; died at Paris, April 22, 1892.)

This Aubade, or morning serenade, is not to be confused with the familiar one from Lalo's opera, *Le Roi d'Ys*, produced in 1888. Running in two movements, an Allegretto and Andantino, this little work was written in 1872. The score directs that it may be performed by ten instruments or by a small orchestra.

Divertimento for string orchestra BELA BARLÓK

(Born at Nagyszentmiklos, Hungary, March 25, 1881.)

The most eminent of living Hungarian composers has written comparatively little music for orchestra. In this most accessible of musical idioms he has produced *Two Images* (now thirty years old), some suites from early stage works, two piano concertos of extraordinary difficulty and a fairly recent Suite for Celesta, Percussion and Strings. This Divertimento for string orchestra, composed for the Chamber Orchestra of Basel, Switzerland, and published in 1940, may serve to bring Bartók's music to a wider public. To an uncompromising independence of musical thought, Bartók adds a strong folk-feeling resulting from his extensive researches in the folk music of Hungary. This folk music is something very different from the Hungarian Gypsy music which inspired the Rhapsodies of Liszt and the Hungarian Dances of Brahms. The Divertimento consists of three movements, *Allegro non troppo*, *Molto adagio* and *Allegro assai*.

SPONSORS

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Mr. H. Wendell Endicott	Mr. and Mrs. R. Amory Thorndike
Mr. and Mrs. George R. Fearing	Mr. Charles C. Walker
Mr. and Mrs. Philip W. Wrenn	

PATRONS AND PATRONESSES

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Miss Margaret Allen	Mr. Frank Corsaro
Mrs. Margaret G. Alvord	Mr. Josè da Costa
Mr. Edward Ballantine	Mr. and Mrs. Archibald T. Davison
Mrs. Charles Sumner Bird	Mrs. Carl Dreyfus
Mrs. Robert D. Black	Miss Josephine Durrell
Mr. Dwight Blaney	Mr. Arthur Fiedler
Mr. Eli Bourdon	Mr. and Mrs. Francis Findlay
Mr. and Mrs. Willis T. Bradley	Mrs. Arthur Foote
Miss Louise Brennan	Mr. and Mrs. Allan Forbes
Mr. Walter D. Brooks	Mr. and Mrs. Felix Fox
Miss Helen Burke	Mrs. Isabel French
Mrs. I. Tucker Burr	Mr. Donald McKay Frost
Miss Margaret Butman	Mrs. Louis A. Frothingham
Mrs. Mary McRae Carney	Mr. Clifton Joseph Furness
Mr. Arnold Chaitman	Miss Marie E. Geiger
Mrs. Rachel Andém Chase	Mr. and Mrs. George A. Gibson
Mrs. John R. Clark	Miss Jeanette Giguere

PATRONS AND PATRONESSES

(Continued)

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Mr. Howard Goding	Mrs. Gladys Moore Perdue
Mr. and Mrs. Jerome D. Greene	Mrs. Guido R. Perera
Mrs. Richard Walden Hale	Mr. Daniel R. Pinkham
The Misses Hallowell	Mr. Walter Piston
Mr. and Mrs. Vaughn Hamilton	Mrs. Harold Pitman
Mr. Einar Hansen	Mrs. F. Addison Porter
Miss Alison Haughton	Mr. and Mrs. Quincy Porter
Mrs. M. Graeme Haughton	Mrs. Michael Prendergast
Mr. William C. Heilman	Miss Dorothy Richards
Mr. and Mrs. Edward J. Holmes	Mme. Simone Riviere
Mrs. James R. Hooper	Miss Norine Robards
Mr. André M. Jacq	Miss Elisabeth Joanne Schulz
Mrs. Belle H. Johnson	Mrs. Hugh D. Scott
Miss Florence A. Jones	Mrs. Frances Settle
Mr. and Mrs. George H. Jump	Mrs. Philip H. Sherwood
Mr. and Mrs. Harrison Keller	Mr. Clarence B. Shirley
Miss Margaret R. Lang	Mr. Herbert H. Silverman
Mr. and Mrs. Sterling Lanier	Mr. and Mrs. Donald Smith
Miss Rita LaPlante	Mr. and Mrs. Warren Storey Smith
Mr. and Mrs. Clement Lenom	Mrs. Anna Stovall-Lothian
Mrs. David M. Little	Mr. Carlo B. Soresina
Miss Leona Macgraw	Dr. Thompson Stone
Mrs. Stuart Mason	Mme. Marie Sundelius
Mr. and Mrs. Carl McKinley	Miss Eleanor Taylor
Mrs. Frederick S. Mead	Miss Antoinette G. Watson
Miss Gladys Miller	Mr. William Marriott Welch
Miss Lucille Monaghan	Mr. and Mrs. Lawrence White
Mr. Ford Montgomery	Miss Alice E. Whitehouse
Mrs. André Morize	Mrs. Alexander Whiteside
Dr. and Mrs. Werner Mueller	Mr. and Mrs. William L. Whitney
Mrs. Freda Hyde Nissen	Miss Susan Williams
Miss Linea Osterlund	Mr. and Mrs. Arthur L. Williston
Mr. Ippocrates Pappoutsakis	Miss Faith A. Wilson
Mr. G. Wallace Woodworth	

EXECUTIVE COMMITTEE

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Mr. Howard Goding

Mr. Harrison Keller
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Miss Susan Williams
Mr. Stanley Hassell, Chairman

THE CONVERSE CLUB

FIRST VIOLINS

Harry Ellis Dickson
Dorothy Rosenberg
Norman Sodersjerna
Jules Payment
Louis Ruggiero
Alfred Soule

SECOND VIOLINS

Richard Hagopian
Marcia Jump
George Nicoloff
Eleftherios Eleftherakis
Louis Ugalde

VIOLAS

Victor Alpert
Arthur Freiwald
Basil Prangoulis
Arthur D'Onofrio

VIOLONCELLOS

Dorothea Jump
Ruth Moorehouse
Michael Alaura

BASSES

John Barwicki
LeRoy Friswold

HARP

Olivia Hall

FLUTES

Harriet Peacock
Daniel Leary

OBOES

Joseph Rizzo
Clement Lenom

CLARINETS

Orville Cramer
Eugene Schroeder

BASSOON

Clyde Bennett

HORNS

Richard Hall
Vincent Jacobs

TRUMPETS

Irving Sarin
Bower Murphy

TROMBONE

Kauko Kahila

TYMPANI

Lawrence White

JORDAN HALL

TUESDAY EVENING, APRIL 22, 1941, AT 8:15 O'CLOCK

CONCERT

by

ADVANCED STUDENTS

PROGRAM

BEETHOVEN First movement of the Sonata Appassionata,
op. 57, for Pianoforte
KEI YOSHIDA (Hyogoken, Japan)

BRUCH First and second movements of the
Violin Concerto in G minor
JOHN K. MOORADIAN (Brighton)
MARJORIE NESBITT, accompanist

RIMSKY-KORSAKOV . The rose and the nightingale
GOUNOD Aria from ROMEO AND JULIETTE:
Je veux vivre
NANCY TRICKEY (Tewksbury)
DOLORES RODRIGUEZ, accompanist

DVOŘÁK-KREISLER . Two Slavonic dances, for Violin:
In G minor
In E minor
KATHERINE MORRELL (Ogden, Utah)
MARGARET MANNING, accompanist

PICK-MANGIAGALLI . Colloque au clair de lune
La danse d'Olaf
TAKOUHI CHORBAJIAN (Medford)

HANDEL Aria from SEMELE:
O sleep, why dost thou leave me
Aria from JOSHUA: O, had I Jubal's yre
SHIRLEY ROBBINS (Worcester)

BACH Aria from Passion according to St. Matthew:
Give me back my dearest Master

MARTINI Piacer d' amor

CHADWICK Allah
JOHN SADLER (Malden)

CHOPIN Scherzo in B♭ minor
RITA LAPLANTE (Salem)

NEW ENGLAND CONSERVATORY OF MUSIC

Thursday afternoon, April 24, 1941, at 4:05 o'clock

Students' Recital

Recital Hall

Program

- Mozart.....Aria from Cossi Fan Tutte:
E amore un ladroncello
- Wolf.....Gesang Weyla's
Sylvia Katz (Providence, R.I.)
- Donizetti.....Convien partier
- Brahms.....Ständchen
Mary Davitt (Holyoke)
- Schumann.....Widmung
- Wolff.....Alle Dinge haben Sprache
Clara Shedd (Wakefield)
- Beethoven.....First movement of the Piano-
forte Sonata, opus 90
Irene Binder (Renovo, Penna.)
- Saint-Saëns.....La cloche
Edith McCann (Dorchester)
- Gounod.....Aria from Faust: Faites-lui
mes a veux
- Bizet.....Ouvre ton coeur
Theresa Videtta (Lynn)
- Fauré.....Au cimetière
- Brahms.....Botschaft
Ruby Carr (Concord, N.H.)
- Beethoven.....Third movement of the Piano-
forte Sonata in F minor,
opus 2, no. 1
- Debussy.....Ondine
Madelyn Boyd (San Diego, California)

Mason and Hamlin Pianoforte

Thirteenth Concert
on the
James C. Sawyer Foundation

FRIDAY EVENING, APRIL 25, 1941

at 8:30 o'clock

THE NEW ENGLAND CONSERVATORY ORCHESTRA

WALLACE GOODRICH, *Conductor*

Soloist, JÉSUS MARÍA SANROMÁ
of the Conservatory Faculty

This concert is tendered by the Conservatory Orchestra and Mr. Sanromá, soloist, in appreciation of the generous contribution of the Trustees of the James C. Sawyer Foundation to the Scholarship Fund of the New England Conservatory of Music

Brandenburg Concerto no. 2. in F major

JOHANN SEBASTIAN BACH

(Born at Eisenach, March 21, 1685; died at Leipzig, July 28, 1750.)

In 1719 Bach was commissioned by Christian Ludwig, Margrave of Brandenburg (1677—1734), to write some music for his private orchestra. "This eccentric young man," in the words of Lawrence Gilman, collected concertos "as princes of our own time collect (or did in happier times) Gauguins or Sealyhams." In the spring of 1721 Bach completed and dispatched to him the set of six works now known as the Brandenburg Concertos, together with a fulsome dedication in French, which Spitta thinks may have been written by some courtier at Cöthen, where Bach was employed as Kapellmeister. We have proof that the Margrave set little store by this sheaf of masterpieces, yet they have served to make his name immortal.

The autograph score of the second of the Brandenburg Concertos is entitled: "Concerto 2do à Tromba, 1 Flauto, 1 Hautbois, 1 Violino concertant, 2 Violini, 1 Viola è Violone in Ripieno col Violoncello è Basso per il Cembalo."

Spitta remarks that we have here "a true *Concerto Grosso*, except that the *concertino*—i. e., the group of solo instruments which is contrasted with the *tutti*—consists of four, all of high register: namely, one string and three wind [solo violin, one flute, one oboe, one trumpet]; so that a departure is made in every way from the custom which decrees that the *concertino* shall consist of two violins and a violoncello. The plan of the first movement (*Allegro*, F major, 2-2) is a model of clearness and simplicity, but an indescribable wealth of episodic invention and the most delicate combination sparkles and gushes forth from all sides. The *Andante* (D minor, 3-4) consists of a quartet of flute, oboe, violin and violoncello, with harpsichord; the Finale (*Allegro assai*, F major, 2-4) is a fugue in the *concertino* parts, supported by the bass and accompanied by the *tutti* in a modest and masterly way. On account of its crystal-clear and transparent organism, this concerto is a greater favorite than the more closely woven First; the feeling, moreover, is throughout of a kind easily entered into. The marvelously beautiful *Andante* is soft and tenderly simple, while the first and last movements rush and riot with all the freshness and vigor of youth. Truly, even if Bach could not avail himself of the full colors used by later musicians, yet his instrumental music is steeped in the true spirit of German romance."

A stumbling block in modern performances has been the extremely high range of Bach's trumpet part. Felix Mottl, in his edition, divided it between two players, writing the upper notes an octave lower, while Strauss once solved the problem by giving the high solo passages of the trumpet to a piccolo-heckelphone, invented by Heckel of Biebrich. It is being performed tonight on a D trumpet with some of the upper notes an octave lower.

In this concert the harpsichord will be replaced by a pianoforte.

Symphony in D major, (Köchel no. 385)

WOLFGANG AMADEUS MOZART

(Born at Salzburg, January 27, 1756; died at Vienna, December 5, 1791.)

Like the Serenade in D major of 1776 (Köchel 250) this Symphony in that key was written for the Haffner family of Salzburg. The work was composed at Vienna in the summer of 1782, and in less than a fortnight, while Mozart was also occupied with his Serenade in C minor (K. 388) and with an arrangement for wind instruments of excerpts from his opera *Die Entführung aus dem Serail*. At first it had the form of a serenade, with introductory march and two minuets, but the march and one minuet were dropped and the serenade became a symphony.

As the movements were finished Mozart dispatched them to his father at Salzburg. Six months later the score was returned to him and he wrote his father regarding it: "The new 'Haffner' Symphony quite astonished me, for I did not remember a note of it. It must be very effective". With this judgement the world has since concurred.

The original score of the symphony called for a pair each of oboes, bassoons, horns and trumpets, tympani and strings. Flutes and clarinets (in the first and last movements only) were added to the score for the first performance in Vienna, which took place on March 22, 1783, in the presence of the Emperor, who was gracious enough to express his satisfaction with the new work.

In its final form the Symphony follows the general pattern of the classical symphony. The four movements are: an energetic Allegro, in which two themes are exposed, developed and restated; an Andante of gentle sentiment, in G major; a Minuet and a brisk, light-hearted Finale.

Two movements from the Suite, *The Fire-Bird*: Dance of the princesses, Berceuse and Finale.

IGOR STRAVINSKY

(Born at Oranienbaum, Russia, June 17, 1882.)

The Fire-Bird was the first of the remarkable ballets that established Stravinsky's position as the most original of contemporary composers. The more significant *Petrushka* and *The Rite of Spring* followed within three years. In the music of *The Fire-Bird* may be perceived the voices of Debussy and of the teacher of Stravinsky, Rimsky-Korsakov, but in style and in texture it is Stravinsky's own.

The action of this "danced legend," first produced at Paris, June 25, 1910, may be summarized as follows: The young Prince Ivan Tsarevitch, lost after a day's hunting, finds himself before the castle of the wicked ogre Kastchei, who turns travellers into stone. From this fate he is saved by a beautiful golden bird with flame-colored wings who, in gratitude for her release after he has seized her, confides to him that Kastchei's life depends upon an egg, kept in a certain casket. The Prince breaks the egg, Kastchei dies, his castle and his minions disappear, the petrified knights return to life and the Prince is united with the most beautiful of the thirteen lovely princesses who were prisoners of Kastchei and whose sport it was to play with golden apples as they danced amid silver trees.

Concerto in A minor for pianoforte and orchestra, op. 54 ROBERT SCHUMANN

(Born at Zwickau, June 8, 1810; died at Endenich, near Bonn, July 29, 1856.)

When it was composed in 1841, the year of Schumann's First Symphony, Fourth Symphony (original version) and Overture, Scherzo and Finale, the first movement of this most romantic of piano concertos was intended to stand alone, and was given the title of *Phantasie*. The other movements, which so perfectly complement it, were not written until 1845. Of all of Schumann's larger works, this is perhaps the most completely satisfying. The structure is solid, the ideas arresting, the orchestration free from the reproaches of thickness and faulty balance, which are sometimes levelled against that of the symphonies.

Nevertheless, J. W. Davison, the once powerful English critic, could pronounce the work "labored", characterize certain bravura passages as "utterly extravagant" and, when Mme. Schumann played the Concerto in London in 1856, applaud her "praiseworthy efforts" to "make her husband's curious rhapsody pass for music".

Overture, In the Spring, op. 36

KARL GOLDMARK

(Born in Keszthely, Hungary, May 18, 1830; died in Vienna, January 2, 1915.)

This once-popular *Im Frühling* is hardly known to the present generation of concert-goers. On the occasion of its first performance at a concert of the Vienna Philharmonic on December 1, 1889, the piece aroused much comment because of its freedom from the heavy lushness that had previously characterized its composer's music, much of it inspired by the East.

Suspicious of Goldmark as a disciple of Wagner, the rabidly anti-Wagnerian critic Edouard Hanslick wrote a much-quoted review in which he voiced his preliminary concern and subsequent relief when he found in the Overture neither Wagnerisms nor Orientalisms. There was one passage, however, in which he detected a "visit to Wahnfried" and which he described as "a bit of a rehearsal for the crack of doom." "Fortunately the episode was a brief one; the amiable bird concert was resumed, and with jubilant shouts the Allegro hurried to a close."

Two years before Goldmark's death, one Igor Stravinsky brought forth a ballet called *The Rite of Spring*. The conservative Hanslick would have found that to be no mere rehearsal of the world's end, but the final cataclysm itself.

THE CONSERVATORY ORCHESTRA

FIRST VIOLINS

Jules Payment
Dorothy Churchill
Rhoda Robinson
Mary Sawyer
Alfred L. Soule
Frances Eaton
Richard G. Hagopian
Vollmer Hetherington
Marcia Jump
Katherine Morrell
Louis Ugalde
Eletherios Eleftherakis
Ewald K. Krauklin

SECOND VIOLINS

Richard B. Johns
Andrew J. Kot
Marjorie E. Sheils
Alton B. Avery
Irma Moran
Phyllis K. Smith
Mary Terzian
Joy Wingett
Thelma Bunert
Norman Cutler
Rowena E. Robbins
Walter Taig

VIOLAS

Louis Ruggiero
Victor Alpert
Arthur F. Freiwald
Arnold Chaitman
Arthur d'Onofrio
George Nicoloff
Constance Bettencourt

VIOLONCELLOS

Dorothea Jump
Norma Jean Olson
Adelaide Hubbard
Ruth Moorehouse
Ellinor L. Benedict

CONTRABASSES

Stanley Hassell
Le Roy C. Friswold
Margaret G. Alvord
James Otis
Lillian Arnold
James Harnett

HARPS

Olivia C. Hall
Mary B. Lenom

FLUTES

Harriet W. Peacock
Frances S. Snow
Daniel A. Leary
Faust Fiore

OBOES

Joseph A. Rizzo
Robert Hanes
Isadore Rashovsky

ENGLISH HORN

Clément Lenom, *Instructor*

CLARINETS

Orville Cramer, Jr.
Harvey Brigham

BASS CLARINET

George Fulginiti

BASSOONS

Clyde Bennett
Peter Cerullo
Frederic Nazro

HORNS

John Moyes
Richard Hall
Vincent M. Jacobs
Phyllis Sampson
Louis Goldman

TRUMPETS

Harry B. Herforth
Martin Boraks
Irving Sarin
Edmund H. Norcross

TROMBONES

Kauko Kahila
Chellis Carvelle
Erwin Price

BASS TUBA

F. Chester Roberts

TYMPANI

Arnold Manchester

PERCUSSION

Paul W. Price
Merton Uzinsky
Harry Bartlett

PIANO

Helen Zoe Duncan

CELESTA

Dowell McNeil

LIBRARIAN

Stanley Hassell

PROGRAM

J. S. BACH Brandenburg Concerto No. 2, in F major,
for solo trumpet, flute, oboe, and violin,
with accompaniment of two violins, viola,
and continuo:

Allegro

Andante

Allegro assai

Harry Herforth, *trumpet*; Harriet Peacock, *flute*

Joseph Rizzo, *oboe*; Jules Payment, *violin*

Dorothea Jump, *violoncello*; F. Judd Cooke, *pianoforte: continuo*

Conducted by Quincy Porter, Dean of the Faculty

MOZART Symphony in D major (Köchel 385):

Allegro con spirito

Andante

Menuetto

Presto

STRAVINSKY Two movements from the Suite *L'Oiseau
de Feu*:

Ronde des princesses

Berceuse and Final

SCHUMANN Concerto in A minor for pianoforte and
orchestra:

Allegro affetuoso; andante espressivo; allegro molto

Intermezzo (andantino grazioso)—

Allegro vivace

GOLDMARK Overture, "In the Spring"

Baldwin Pianoforte

CONCERTS ON THE
JAMES C. SAWYER FOUNDATION

- 1927 The English Singers
- 1928 The Flonzaley Quartet
- 1929 The London String Quartet
- 1930 Isabelle Yalkovsky, *piano*
Sadah Schuchari, *violin*
- 1931 The Morgan Trio
- 1932 The New York String Quartet
- 1933 John Goss and the London Singers
- 1934 The Harvard Glee Club and the Radcliffe
Choral Society
- 1936 Lotte Lehman, *soprano*
- 1937 Putnam Aldrich, *harpsichord*
Alfred Zighera, *viola da gamba*
- 1939 Boston Chamber Orchestra
Maurice Eisenberg, *violoncello*
- 1940 The Boston String Quartet
Jésus María Sanromá, *piano*

NEW ENGLAND CONSERVATORY OF MUSIC

Saturday afternoon, April 26, 1941 at 1:05 o'clock

Students' Recital

Recital Hall

Program

- Shostakovitch.....Polka, opus 22
Carolyn Munnick (Atlantic)
- Scarlatti.....Pianoforte Sonata in C
major
- Debussy.....Sarabande from Pour le piano
Clara Mitchell (New Britain, Conn.)
- Mozart.....Aria from Titus: Deh, per
questo est ante solo
Clara Shedd (Wakefield)
- Loewe.....Canzonetta
- Delibes.....Aria from Lakmé: Pourquoi
Eugenia Thompson (Boston)
- Beethoven.....First movement of the Piano-
forte Sonata in G major,
opus 14, no, 2
Mary Kacoyanis (Somerville)
- Donandy.....O del mio amato ben
- Fauré.....Reve d'amour
Alice Collins (Lewiston, Me.)
- Caccini.....Amarilli
- Durante.....Danza, danza fanciulla
Mary Hunt (Farmington Falls, Maine)
- Lecuona.....Malagueña
Creighton Hoyt (Watertown)

Mason and Hamlin Pianoforte

GEORGE W. BROWN HALL

MONDAY EVENING, APRIL 28, 1941, AT 8:15 O'CLOCK

SONG RECITAL

by

RUBY IRENE CARR

(Collegiate, Class of 1941)

GLADYS C. MILLER, *accompanist*



PROGRAM

- BONONCINI Per la gloria d'adorarvi
MOZART Aria from LE NOZZE DI FIGARO:
Voi che sapete
HENRY VIII O my heart
HANDEL Aria from JOSHUA: Oh, had I Jubal's lyre
-
- SCHUBERT Gruppe aus dem Tartarus
SCHUMANN Alte Laute
Die Rose, die Lilie
BRAHMS O wüsst ich doch den Weg zurück
Botschaft
-
- DA COSTA Guitarra
Minha Mãesinha
Canção ao Luar
JOSÉ DA COSTA, *accompanist*
-
- FAURÉ Au cimitero
POULENC Air romantique
RESPIGHI Nevicata
CIMARA Canto di primavera

NEW ENGLAND CONSERVATORY OF MUSIC

Thursday afternoon, May 1, 1941 at 4:05 o'clock

Recital Hall

Students' Recital

Program

- Beethoven.....First movement of the Piano
forte Sonata in F sharp major,
opus 78
Albert Heller (St. Paul, Minnesota)
- Vienxtemps.....Ballade and Polonaise, opus
38, for Violin
Eleftherios Eleftherakis (Cambridge)
Elizabeth Scher, accompanist
- Handel.....Aria from Semele: O sleep,
why dost thou leave me
- Guarnieri.....Caro, caro il mio bambin
Shirley Robbins (Worcester)
- Handel.....Aria from Scipio: Hear me, ye
winds and waves
Lazarus Alexion (Fair Haven)
- Debussy.....Prelude from pour le piano
Dorothy Bean (Saco, Maine)
- Donizetti.....Aria from Lucrezia Borgia:
Com' e bello
Marion Finley (Brookline)
- Chopin.....Etude in A flat major,
posthumous, no. 2
Ethel Hill (Waltham)
- Respighi.....Notturmo in G flat major
- Debussy.....Reflets dans l'eau
Vera Bostrom (Houlton, Maine)

Mason and Hamlin Pianoforte

1. The first part of the paper is devoted to a general discussion of the problem.

2. The second part is devoted to a detailed study of the case of a single particle.

3. The third part is devoted to a study of the case of a system of particles. In this part, the author discusses the possibility of a phase transition in a system of particles.

4. The fourth part is devoted to a study of the case of a system of particles. In this part, the author discusses the possibility of a phase transition in a system of particles.

5. The fifth part is devoted to a study of the case of a system of particles. In this part, the author discusses the possibility of a phase transition in a system of particles.

6. The sixth part is devoted to a study of the case of a system of particles. In this part, the author discusses the possibility of a phase transition in a system of particles.

7. The seventh part is devoted to a study of the case of a system of particles. In this part, the author discusses the possibility of a phase transition in a system of particles.

8. The eighth part is devoted to a study of the case of a system of particles. In this part, the author discusses the possibility of a phase transition in a system of particles.

9. The ninth part is devoted to a study of the case of a system of particles. In this part, the author discusses the possibility of a phase transition in a system of particles.

10. The tenth part is devoted to a study of the case of a system of particles. In this part, the author discusses the possibility of a phase transition in a system of particles.

GEORGE W. BROWN HALL

FRIDAY EVENING, MAY 2, 1941, AT 8:15 O'CLOCK

ANNUAL SPRING CONCERT

by

LAMBDA CHAPTER
SIGMA ALPHA IOTA



PROGRAM

BEETHOVEN Pianoforte Sonata in E♭ major, op. 81a

Les adieux

L'absence

Le retour

HELEN MARETTI

BRÉVAL Sonata in G major for violoncello and
pianoforte

Allegro brillante

Adagio molto cantabile

Rondo

DOROTHEA REDFIELD JUMP

RITA LAPLANTE

PALADILHE Psyché

CHAUSSON La caravane

POLDOWSKI Dansons la gigue

CLARA SHEDD

MARJORIE NESBITT, accompanist

CHOPIN Nocturne in E minor, op. 72, no. 1

Waltz in A♭ major, op. 64

Ballade in A♭ major, op. 47

MARJORIE NESBITT

PISTON Trio for violin, violoncello and pianoforte

Allegro

Adagio

Allegro con brio

Allegro moderato

MARCIA JUMP

DOROTHEA REDFIELD JUMP

RITA LAPLANTE

NEW ENGLAND CONSERVATORY OF MUSIC

Saturday afternoon, May 3, 1941, at 1:05 o'clock

Recital Hall

Students' Recital

Program

Grieg.....1. Papillon

H. Carty Lynch (Cambridge)

Mendelssohn.....Song without words in B flat
major, opus 62, no. 2

Louise Pitts (Roxbury)

Beethoven.....Six variations on Nel cor piú
non mi sento

Ruth Bernice Zide (Brookline)

Paissello.....Qui vuol la zingarella

D'Indy.....Madrigal

Kathleen Davis (Waban)

Bach.....Sicilienne

Debussy.....En bateau) for Violin

Irma Moran (Winthrop)

Marjorie Nesbitt, accompanist

Caldora.....Selve amiche

Pergolesi.....Siciliana

Ruth Miriam Miller (Mattapan)

~~Grieg.....Nocturne in G major~~

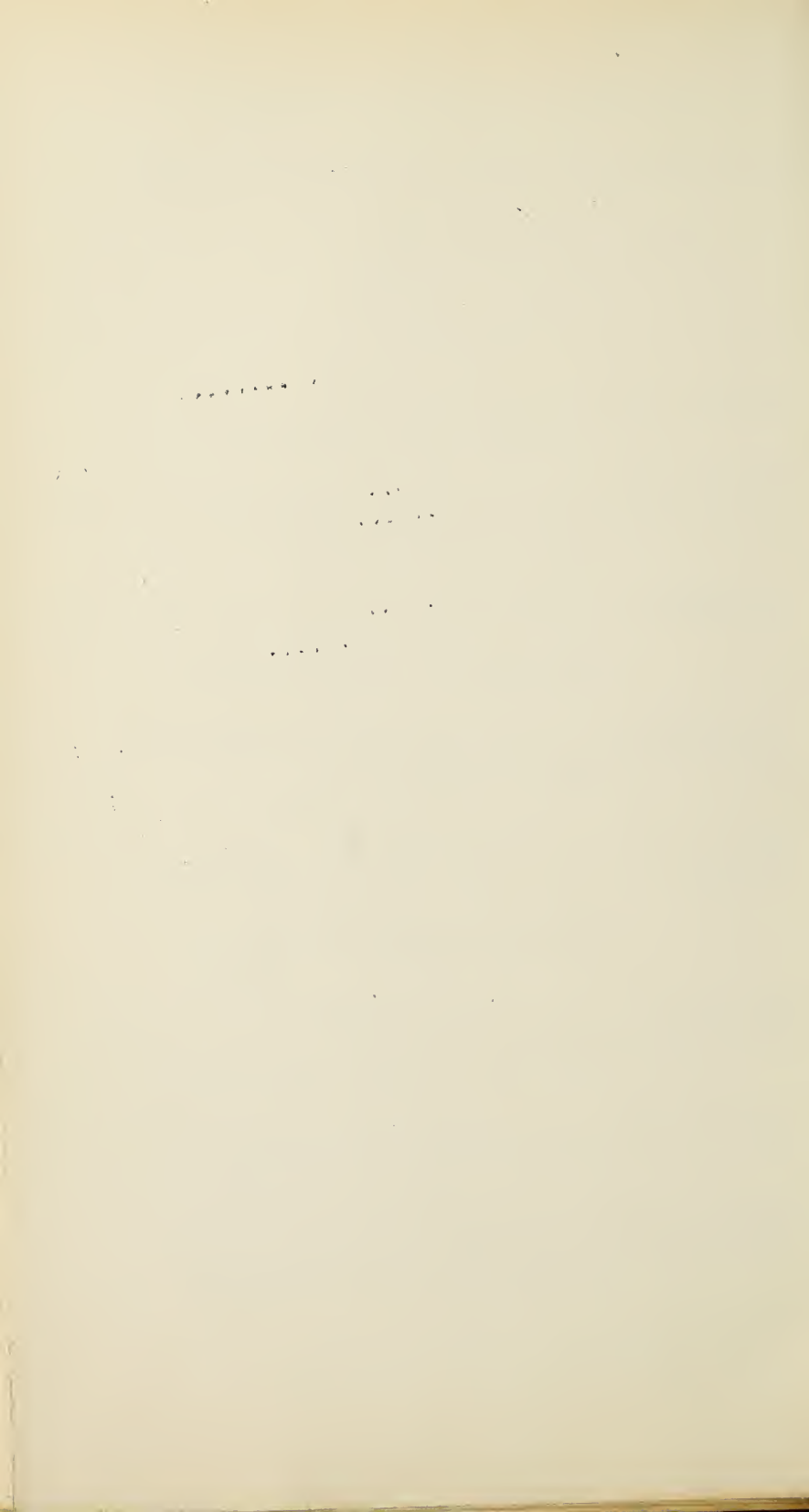
~~Elizabeth Ball (Dorchester)~~

Gluck.....Divinités du Styx

Handel.....Se mia gioia

Beatrice Silverman (Winthrop)

Mason and Hamlin Pianoforte



GEORGE W. BROWN HALL

SATURDAY EVENING, MAY 3, 1941, AT 8:15 O'CLOCK

RECITAL OF MUSIC BY CONTEMPORARY COMPOSERS

by

PUPILS OF DONALD SMITH

OF THE FACULTY

P R O G R A M

- TOCH Little kittens
I am tired
Counting
March of the geese
PRISCILLA SMITH
- SHOSTAKOVITCH . . . Two fantastic dances, op. 1
EVELYN WEINBERG
- PROKOFIEFF Stories of an old grandmother, op. 31
PAUL HUBER
- TURINA Madrid
On the road to Barcelona
BERNICE JULIAN
- SHOSTAKOVITCH . . . Polka, op. 22
CAROLYN MUNNICK
- PROKOFIEFF Sarcasme, op. 17
- DONOVAN Prelude
- TANSMAN Sonatine transatlantique
LOIS RICHARDS
- CRESTON Two "Theses"
CHARLES COX
- RACHMANINOV Prelude, op. 32, no. 10
- HINDEMITH Sonata 2
Mässig schnell
Lebhaft
Sehr langsam
Rondo
HAZEL GHAZARIAN
- CASELLA Pupazzetti
Marcietta
Berceuse
Serenata
Notturmino
Polka
CAROLYN MUNNICK
HAZEL GENEREUX
- SCHOENBERG Six little pianoforte pieces
- PROKOFIEFF Andante, op. 52, no. 5
RICHARD HUGHES
- CASSADO Alhambra
- MURIEL PARKER . . . Adagio and Fugue
HAZEL GENEREUX

New England Conservatory of Music

RECITAL

of

MUSIC FOR TWO PIANOS

by

pupils of

NORINE ROBARDS

OF THE FACULTY



RECITAL HALL

MONDAY EVENING, MAY FIFTH, 1941

AT 8:15

PROGRAM



BACH-SPENCER . . . Minuet in G

JESALYN TATE

DONALD CROCKETT

MOZART-MAIER . . Allegro quasi Carillon

CAROL MURRAY

LOUIS DELAPLACE

BILBRO Marche militaire

PATRICIA MONROE

ROSEMARY DURNAN

STRAUSS-WALLIS . . Tales from the Vienna Woods

LILLIAN D'OLYMPIA

ELEANOR WALLACE

BACH-MAIER Sicilienne

JOHN GAMBLE

PATRICIA MONROE

GRIEG-KOSAKOFF . . Dance caprice

ELEANOR KRANETZ

FREDA HYMOVITZ

VON WILM . . . Sarabande

CAROL BALL

BETTY BALL

BEETHOVEN-SAAR . . Contra Dance in C

ALLAN TATE

ANTHONY SIMEONE

GLIÈRE The Wind

MILDRED RILEY

PRISCILLA CHAREBONNEAU

ARENSKY Four Pieces from the Suite in Canon Form

CLAIRE SPELLMAN

MYRTLE SHOR

- | | |
|---|------------------|
| GLUCK-DOEBBER . . Gavotte | |
| MADELINE PANESIS | MILDRED BABBIT |
| EDWARD B. HILL . . Jazz Study | |
| MYRTLE SHOR | ANITA SWERDLICK |
| BRAHMS-MAIER . . Three Waltzes from the Liebeslieder | |
| DORIS BARTONE | STUART MacMILLAN |
| DETT Juba Dance | |
| MURIEL WILKINS | MARGARET WILEY |
| BACH-HESS Jesu, Joy of Man's Desiring | |
| DAVID CLARK | STUART MacMILLAN |
| LEE PATTISON Arkansaw Traveller | |
| BETTY RUTH SMITH | ARLINE MONROE |
| ARENSKY Waltz | |
| MARIE WOOD | SAIMA LAYCOCK |
| CHABRIER España | |
| EDITH HALL | BETTY BALL |
| MOZART Allegro from the Concerto in D minor | |
| | SAIMA LAYCOCK |
| MOZART Allegro from the Concerto in D major | |
| | JAMES HOULIHAN |



NEW ENGLAND
CONSERVATORY OF MUSIC

WALLACE GOODRICH, *Director*

. . .

AN EVENING OF OPERA

. . .

JORDAN HALL

FRIDAY, MAY NINTH

1941

BOSTON, MASSACHUSETTS

AN EVENING OF OPERA
by
STUDENTS OF THE OPERATIC CLASS
and
THE CONSERVATORY ORCHESTRA
WALLACE GOODRICH, *Conductor*

MISE-EN-SCÈNE, COSTUMES AND
PROPERTIES UNDER THE DIRECTION OF
GLYNN ROSS

MUSICAL ASSISTANT TO THE DIRECTOR
GEORGE REEVES

The excerpt from DER ROSENKAVALIER is given by the kind permission of the Galaxy Music Corporation, A. Walter Kramer, Managing Director.

PROGRAM



MOZART Overture to *Die Entführung aus dem Serail*

Part I.

OPERATIC PORTRAITS

MOZART LA CONTESSA (*Le Nozze di Figaro*):
Porgi amor
ERMA ERICKSON

GOUNOD STÉPHANO (*Roméo et Juliette*):
Que fais-tu, blanche tourterelle
ELIZABETH GOLDEN

MASCAGNI SANTUZZA (*Cavalleria Rusticana*):
Voi lo sapete, o Mama
RUBY CARR

MASSENET MANON LESCAUT (*Manon*):
Adieu, notre petite table
RUTH OWENS

DONIZETTI LEONORA (*La Favorita*): O mio Fernando
KATHERINE DEAN

Part II.

OPERATIC SCENES

SAINT-SAËNS SAMSON AND DELILAH, Act I, Scene V

<i>Delilah</i>	ANGELICA SARRIS
<i>Samson</i>	GORDON STACY
<i>An old Hebrew</i>	KENNETH JEWETT

Chorus of Philistine women:

MURIEL M. COOK	EDITH McCANN
MARY DAVITT	HELEVI NORDSTROM
SYLVIA KATZ	CLARA M. SHEDD
IRENE E. G. LIBBEY	OLIVE B. STRICKLAND

Dance of the Priestesses:

EVELYN TRAUNN	MARY JANET PERKINS
Members of the Jan Veen Studio Dance Group	
CHOREOGRAPHY BY JAN VEEN	

RICHARD STRAUSS . . DER ROSENKAVALIER, Act III:•

Trio and Duet

<i>Die Marschallin</i>	ZARUHI ELMASSIAN
<i>Sophie</i>	RUTH KRATMAN
<i>Oktavian</i>	MARY SAUNDERS

BIZET CARMEN, Act III: Prelude, Recitative,

and Trio

<i>Carmen</i>	OLYMPIA DI NAPOLI
<i>Don José</i>	CHAIM CARDON
<i>Frasquita</i>	LILLIAN JONES
<i>Mercédes</i>	ELEANOR DAVIS

LEONCAVALLO . . . PAGLIACCI, Act I (excerpts)

<i>Nedda</i>	ZARUHI ELMASSIAN
<i>Canio</i>	ARTHUR FLEMINGS
<i>Tonio</i>	LAZARUS ALEXION
<i>Silvio</i>	JOHN MORSE
<i>Un contadino</i>	BERNARD BARBEAU

THE CONSERVATORY ORCHESTRA

FIRST VIOLINS

Jules Payment
Dorothy Churchill
Rhoda Robinson
Mary Sawyer
Alfred L. Soule
Frances Eaton
Richard G. Hagopian
Vollmer Hetherington
Marcia Jump
Katherine Morrell
Louis Ugalde
Eletherios Eleftherakis
Ewald K. Krauklin

SECOND VIOLINS

Richard B. Johns
Andrew J. Kot
Marjorie E. Sheils
Alton B. Avery
Irma Moran
Phyllis K. Smith
Mary Terzian
Joy Wingett
Thelma Bunert
Norman Cutler
Rowena E. Robbins
Walter Taig

VIOLAS

Louis Ruggiero
Victor Alpert
Arthur F. Freiwald
Arnold Chaitman
Arthur d'Onofrio
George Nicoloff
Constance Bettencourt

VIOLONCELLOS

Dorothea Jump
Norma Jean Olson
Adelaide Hubbard
Ruth Moorehouse
Ellinor L. Benedict

CONTRABASSES

Stanley Hassell
Le Roy C. Friswold
Margaret G. Alvord
James Otis
Lillian Arnold
James Harnett

HARPS

Olivia C. Hall
Mary B. Lenom

FLUTES

Harriet W. Peacock
Frances S. Snow
Daniel A. Leary
Faust Fiore

OBOES

Joseph A. Rizzo
Robert Hanes
Isadore Rashovsky

ENGLISH HORN

Clément Lenom, *Instructor*

CLARINETS

Orville Cramer, Jr.
Harvey Brigham

BASS CLARINET

George Fulginiti

BASSOONS

Clyde Bennett
Peter Cerullo
Frederic Nazro
Gabriel Selig

HORNS

John Moyes
Richard Hall
Vincent M. Jacobs
Phyllis Sampson

TRUMPETS

Harry B. Herforth
Martin Boraks
Irving Sarin
Edmund H. Norcross

TROMBONES

Kauko Kahila
Chellis Carvelle
Erwin Price

BASS TUBA

F. Chester Roberts

TYMPANI

Arnold Manchester

PERCUSSION

Paul W. Price
Merton Uzinsky
Harry Bartlett

PIANO

Helen Zoe Duncan

CELESTA

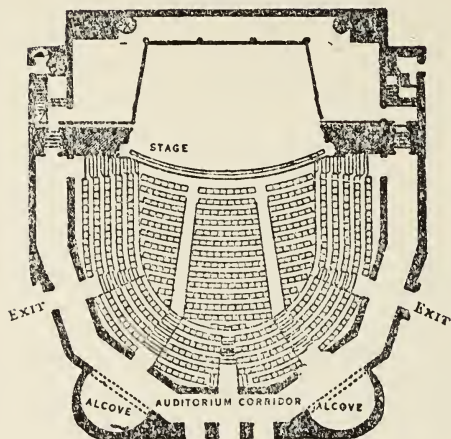
Dowell McNeil

LIBRARIAN

Stanley Hassell

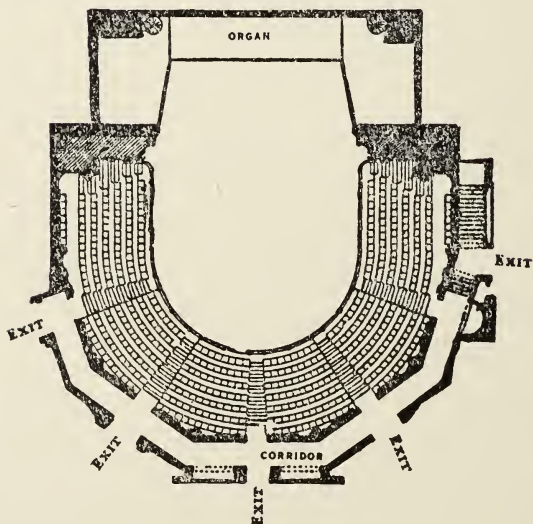
JORDAN HALL EXITS

FLOOR



MAIN EXITS

BALCONY



NEW ENGLAND CONSERVATORY OF MUSIC

Saturday afternoon, May 10, 1941, at 1:05 o'clock

Recital Hall

Students' Recital

Program

Schumann.....Aufschwung, opus 12, no. 2
Charles Cox (Cambridge)

Albeniz.....Tango in D major
Mary Davitt (Holyoke)

Respighi.....Nevicate
Massenet.....Ouvre tes yeux bleus
Burns Langworthy (Lancaster, N.H.)

Mozart.....Aria from Marriage of Figaro:
Voi che sapete

Sibella.....O bimba bimbetta
Esther Brockway (Baldwin City, Kansas)

Paradies.....Toccata in A major
Beethoven.....First movement of the Pianoforte
Sonata in E flat major, opus
31, no. 3
Norma Frank (Dorchester)

Caldara.....Come raggio di sol
Schumann.....Er, der Herrlichste
Edith McCann (Dorchester)

Bellini.....Aria from Sonnambula: Vi ravviso
o luoghi ameni
George Higgins (Attleboro)

Debussy.....Reflets dans l'eau
Clara Mitchell (New Britain, Conn.)

Mason and Hanlin Pianoforte

JORDAN HALL

TUESDAY EVENING, MAY 13, 1941, AT 8:15 O'CLOCK

CONCERT

by

ADVANCED STUDENTS

PROGRAM

DEBUSSY Ondine
BEETHOVEN Third movement of the Pianoforte Sonata,
op. 2, no. 1
MADELYN BOYD (San Diego, California)

DVOŘÁK-KREISLER . Slavonic dance in G minor } for violin
KREISLER Liebesleid }
WALTER TARG (Lowell)
KATHERINE SHEA, accompanist

HINDEMITH Sonata II, for pianoforte
Mässig schnell
Lebhaft
Sehr langsam
Rondo

HAZEL GHAZARIAN (Jamaica Plain)

CHOPIN Fantasie-Impromptu in C♯ minor, op. 66
MASAKO TSURU (Tokio, Japan)

RESPIGHI Notturmo in G♭ major
DEBUSSY Reflets dans l'eau
VERA BOSTROM (Houlton, Maine)

CARPENTER First and second movements of the Sonata
for violin and pianoforte
RICHARD HAGOPIAN (Cambridge)
KALMAN NOVAK (Cambridge)

VERDI Aria from BALLO IN MASCHERA: Eri tu
GILBERT HYNES (Middleboro)

CHOPIN Ballade in G minor
GERALDINE ILLINGWORTH (West Roxbury)

NEW ENGLAND CONSERVATORY OF MUSIC

Thursday afternoon, May 15, 1941, at 4:05 o'clock

Jordan Hall

Students' Recital

Program

Bach.....Prelude in B minor, for Organ
Muriel Robinson (Dorchester)

Boëllmann.....Andantino from Suite 2,
for Organ
Franklin Taplin (Wellesley)

Bach.....Prelude and Fugue in C major,
for Organ
Rose Dinoi (Worcester)

Guilmant.....Adagio from Suite 3, for
Organ
Austin Staples (East Hartford, Conn.)

Bach.....Prelude and Fugue in E flat major
from the Well Tempered
Clavichord
Alice Lareau (Springfield)

Bach.....Concerto for two Violins in
D minor, opus 3
Vivace
Mary Terzian (Cambridge)
Rowena Robbins (Boston)
Largo
Phyllis Smith (New Brunswick, Canada)
Katherine Shea (Newtonville)
Allegro
Vollmer Hetherington (Fall River)
Ewald Krauklin (Methuen)
Kalman Novak, accompanist

Prokofieff.....Marche, opus 12, no. 1

Mendelssohn.....Rondo capriccioso
Madelyn Boyd (San Diego, California)

Steinway Pianoforte



NEW ENGLAND
CONSERVATORY OF MUSIC

WALLACE GOODRICH, *Director*

. . .

CONCERT OF AMERICAN MUSIC
for
CHAMBER ORCHESTRA

. . .

JORDAN HALL
FRIDAY, MAY SIXTEENTH
1941
BOSTON, MASSACHUSETTS

CONCERT OF AMERICAN MUSIC

for

CHAMBER ORCHESTRA

conducted by

QUINCY PORTER, *Dean of the Faculty*

RITA LA PLANTE (*Class of 1940*)

LAWRENCE WHITE, *of the Faculty*

PROGRAM



DAVID DIAMOND . . Concerto for Chamber Orchestra

- I. Fanfare
Prelude and Fugue 1
- II. Prelude and Fugue 2
Interlude
Transition
Fanfare (Coda)

QUINCY PORTER . . Dance in Three-Time

WALTER PISTON . . Concertino for Pianoforte and
Chamber Orchestra

Allegro con spirito - adagio -
Allegro con spirito

RITA LA PLANTE, pianoforte

ALVIN ETLER . . . Music for Chamber Orchestra

- I. Quite Fast and Rhythmical
- II. Moderately Slow but Steady
- III. Fast and Lively

PAUL CRESTON . . Concertino for Marimba and Orchestra, op. 21

- I. Vigorous
- II. Calm
- III. Lively

LAWRENCE WHITE, marimba

Steinway Pianoforte

Concerto for Chamber Orchestra

DAVID DIAMOND

(Born at Rochester, N. Y., July 9, 1915.)

One of the most prominent of younger American composers, David Diamond, is being introduced to Boston on this occasion. He and Alvin Etler, another newcomer here, have lately been awarded renewals of Guggenheim Fellowships in composition. Mr. Diamond studied at the Eastman School of Music, where he was a pupil of Bernard Rogers, and later with Nadia Boulanger, Roger Sessions and others. The list of his works is already long and the general trend of his writing is distinctly serious. The Concerto for chamber orchestra, played this evening, was composed during the summer of 1940 at Yaddo, which is at Saratoga Springs, New York, and received its first performance that September at the Yaddo Festival. The very brilliant trumpet part was played on that occasion by Harry Herforth.

Dance in Three-Time

QUINCY PORTER

(Born at New Haven, Conn., February 7, 1897.)

This Dance in Three-Time was commissioned by the Little Symphony Concerts Association of St. Louis, where it received its first performance at a summer concert, under Hans Lange, in 1937. It has since been played at Chicago, Rochester, Yaddo and by the Converse Club in Boston. After a moody beginning the music becomes more distinctly dance-like in character.

Concertino for Pianoforte and Chamber Orchestra

WALTER PISTON

(Born at Rockland, Maine, January 20, 1894.)

Mr. Piston made his American debut as a composer in 1928 when Serge Koussevitzky and the Boston Symphony Orchestra played his Symphonic Piece with considerable success. Since that time he has established himself as one of the most important of our native music-makers. The Concertino for piano and orchestra, played this evening, was commissioned by the Columbia Broadcasting System for a radio concert of American compositions given on June 30, 1937. Howard Barlow conducted and Jesús María Sanromá was the pianist. Mr. Sanromá has since played the work three times in Boston, at a concert of the Zighera Chamber Orchestra on February 24, 1938, and at a pair of concerts of the Boston Symphony Orchestra, November 10 and 11, 1939. The Concertino runs continuously in five sections, the fourth and fifth of which are variants respectively of the first and second. The central division is an Adagio.

Music for Chamber Orchestra

ALVIN ETLER

(Born in Iowa in 1913.)

Mr. Etler received his chief musical education in Cleveland at the Cleveland Institute and at Western Reserve, where he was a pupil of Arthur Shepherd

and Melville Smith. An accomplished oboe player, he has been a member of the Indianapolis Symphony Orchestra. His music for Chamber Orchestra was written in 1938 and received its first performance that year at the Yaddo Festival. There have been several performances since. Mr. Etler's music has been described as predominantly gay in nature and owing something to jazz and other American influences. The poetic slow movement of this Music for Chamber Orchestra is in seven-beat meter.

Concertino for Marimba and Orchestra, op. 21

PAUL CRESTON

(Born at New York City, October 10, 1906.)

Previously represented at Conservatory concerts by his Threnody for Orchestra, Mr. Creston is probably the first to have composed a concerted work for marimba. This Concertino was written in March, 1940, and was first played in New York City with Ruth Steber as the soloist. With its many cross rhythms and its strong dynamic contrasts, the Concertino effectively demonstrates the possibilities of the marimba as a solo instrument. Particularly striking are the soft passages in four-part harmony in the slow movement. It may be added that the solo part is often of exceeding difficulty.

CHAMBER ORCHESTRA

VIOLINS

Jules Payment
Dorothy Churchill
Alfred L. Soule
Mary Sawyer
Rhoda Robinson
Donald March
Richard G. Hagopian
Vollmer Hetherington
Frances Eaton
Katherine Morrell
Phyllis K. Smith

VIOLAS

Louis Ruggiero
Arthur F. Freiwald
Victor Alpert
Constance Bettencourt

VIOLONCELLOS

Norma Jean Olson
Ruth Moorehouse
Ellinor Benedict
Judd Cooke

CONTRABASSES

Le Roy C. Friswold
James Harnett

FLUTES

Harriet W. Peacock
Daniel A. Leary

OBOES

Joseph A. Rizzo
Robert Hanes

CLARINETS

Orville Cramer, Jr.
Norman Carrel

BASSOONS

Gabriel Selig
Austin Ledwith

HORNS

John Moyes
Richard Hall

TRUMPET

Harry B. Herforth

TROMBONE

Stanley Hassell

TYMPANI

Arnold Manchester

PERCUSSION

Paul W. Price

NEW ENGLAND CONSERVATORY OF MUSIC

Saturday afternoon, May 17, 1941, at 1:05 o'clock

Recital Hall

Students' Recital

Program

Mozart.....Pianoforte Sonata in G major
Anita Vargas (Roxbury)

Scarlatti.....Sento nel core
Handel.....Vuol farfalletta
Sarah Libbey (Wellesley Hills)

Beethoven.....Two movements of the Piano-
forte Sonata in F# major,
opus 78
Adagio cantabile
Allegro non troppo
Rose Bongiovanni (Brighton)

Chadwick.....Du bist wie eine Blume
Before the dawn
Elaine Pattee (West Barrington, R.I.)
Vera Bostrom, accompanist

Massenet.....Aria from Le Roi de Lahore:
Promesse de mon avenir
Eliot Spiess (Braintree)

Debussy.....Danseuses des delphes
Malcolm Creighton (Thomaston, Maine)

Beethoven.....Ich liebe dich
Bachelet.....Chère nuit
Muriel Cook (Worcester)

Dohnanyi.....Rhapsody in C major, opus 11
Maxine McCurry (Boise, Idaho)

Mason and Hamlin Pianoforte

GEORGE W. BROWN HALL

MONDAY EVENING, MAY 19, 1941, AT 8:15 O'CLOCK

VIOLIN RECITAL

by

MARCIA ELIZABETH JUMP

(Collegiate, Class of 1941)

DOROTHEA JUMP, *pianist*



PROGRAM

BACH Four movements of the Sonata VI
in E major, for violin alone

Preludio
Loure
Gavotte en rondo
Giga

BEETHOVEN Sonata in D major, op. 12, no. 1,
for violin and pianoforte

Allegro con brio
Tema con variazioni
Andante con moto
Variation 1
Variation 2
Variation 3, minore
Variation 4, maggiore
Rondo-allegro

LALO Two movements from Symphonie Espagnol
Andante
Scherzando (allegro molto)

CHAUSSON Pièce

PUGNANI-KREISLER . Praeludium and allegro



NEW ENGLAND CONSERVATORY OF MUSIC

Thursday afternoon, May 22, 1941, at 4:05 o'clock

Jordan Hall

Students' Recital

Program

- Beethoven.....First movement of the Piano-
forte Sonata in G major,
opus 14, no. 2
Edith Krinsky (Dorchester)
- Bach.....Two choral Preludes, for Organ:
Vater unser im Himmelreich
Nun komm, der Heiden Heiland
Marjorie McLean Brown (Amsterdam, N.Y.)
- Panofka.....Etude
- Mozart.....Aria from Don Giovanni:
Batti batti
Elizabeth Smith (Boston)
- Beethoven.....First movement of the Piano-
forte Sonata in F# major,
opus 78
- Chopin.....Nocturne in D flat major, opus
27, no. 2
Nancy Leland (Worcester)
- Mendelssohn.....Chorale, Variations and Fugue
from the Sixth Sonata in D
minor, for Organ
Norman Proulx (Taftville, Connecticut)
- Beethoven.....First movement of the Piano-
forte Sonata in E major, opus
14, no. 1
Dorothy Bean (Saco, Maine)
- Corelli-Spalding.....La folia, for Violin
Marjorie Sheils (Watertown)
Marjorie Nesbitt, accompanist
- Ibert.....Giddy girl
- Debussy.....General Lavine (eccentric)
Virginia Klotzle (Bradford)

Steinway Pianoforte

1875

1875

1875

1875

1875

1875

1875

NEW ENGLAND CONSERVATORY OF MUSIC

Saturday afternoon, May 24, 1941, at 1:05 o'clock

Recital Hall

Students Recital

Program

Rachmaninov.....Prelude in G sharp minor
Ethel Holland (South Weymouth)

Sibelius.....Romance
Mary Mullen (Long Island, N.Y.)

Chopin.....Etude in C sharp minor, opus
25, no. 7

Carpenter.....Polonaise américaine
Edwin Francis (East Boston)

Chopin.....Scherzo in C sharp minor
Stanley Siok (Providence, R.I.)

Cassado.....Alhambra
Lucille Hall (Newport, N.H.)

Debussy.....Les sons et les parfums tournent
dans l'air du soir
Minstrels
Janet Barrett (Santa Barbara, Calif.)

Mason and Hamlin Pianoforte

GEORGE W. BROWN HALL

SUNDAY EVENING, MAY 25, 1941, AT 8:15 O'CLOCK

SONG RECITAL

by students of

Mme. MARIE SUNDELIUS, *of the Faculty*

DOLORES RODRIQUEZ, *accompanist*

PROGRAM

- MOZART Duet from LE NOZZE DI FIGARO: Sull'aria
RUTH GEVALT
GEORGIA THOMAS
- DEBUSSY Romance
- CHAMINADE Si j'étais jardinière
LOUISIANA ABBOTT
- BACHELET Chère nuit
- VIDAL Ariette
MARJORIE DUVAL
- PONCHIELLI Romanza from LA GIOCONDA
MATILDA DI PASQUALI
- VERDI Aria from RIGOLETTO: Caro nome
NANCY TRICKEY
- HANDEL Si tra i ceppi
- VERDI Aria from IL TROVATORE: Il balen del suo sorriso
JOHN MORSE
- HANDEL Aria from ALLESSANDRO: Lusinghe più care
- MOZART Wiegenlied
- SCHUMANN Aufträge
JANET LOBERG
- CARPENTER I am like a remnant of a cloud of autumn
Light, my light
CAREY PROUTY
- RIMSKY-KORSAKOFF Aria from COQ D'OR: Hymn to the sun
HELEVI NORDSTROM
- SCHUBERT Der Hirt auf dem Felsen
GEORGIA THOMAS
ORVILLE CRAMER, *clarinet obbligato*
- LALO Aubade from LE ROI D'YS
GORDON STACEY
- PERI Invocazione di Orfeo
- MEYERBEER Aria from LE PROPHÈTE: Ah! mon fils
FLORIDIA CHARBONNEAU
- LEONCAVALLO Ballatella from PAGLIACCI
ZARUHI ELMASSIAN
- QUILTER Three Pastorals
RUTH GEVALT
NORMAN SODERSJERNA, *violin*
LUIGI CIGNARELLI, *violoncello*

Steinway Pianoforte

Second Recital by students of Mme. Sundelius
Saturday evening, June 21, Brown Hall at 8:15 p. m.

JORDAN HALL

TUESDAY AFTERNOON, MAY 27, 1941, AT 2:00 O'CLOCK

CONCERT

by

CANDIDATES FOR THE SOLOIST'S DIPLOMA

and for

THE DEGREE BACHELOR OF MUSIC

THE CONSERVATORY ORCHESTRA

WALLACE GOODRICH, *Conductor*



PROGRAM

GUILMANT First movement of the Symphony in D minor
for organ and orchestra

JOHN FREDERICK CARTWRIGHT

MASCAGNI Aria from CAVALLERIA RUSTICANA:
Voi lo sapete, o Mama

RUBY CARR

LALO First movement of the Symphonie espagnole
for violin and orchestra

MARCIA ELIZABETH JUMP

WAGNER Aria from DIE WALKÜRE:
Winterstürme wichen dem Wonnemond

CHAIM LOUIS CARDON

LALO Last movement of the Concerto in D minor
for violoncello and orchestra

NORMA JEAN OLSON

GRIEG First movement of the Concerto in A minor,
for pianoforte and orchestra

GENEVIEVE LANT CARTER

Steinway Pianoforte

Second Concert by candidates Tuesday afternoon June 3 at 2 p. m.

GEORGE W. BROWN HALL

WEDNESDAY EVENING, MAY 28, 1941, AT 8:15 O'CLOCK

ALPHA CHAPTER
KAPPA GAMMA PSI FRATERNITY

presents a

MEMORIAL CONCERT

IN MEMORIAM

F. ADDISON PORTER

CLARENCE B. SHIRLEY

PROGRAM

MASCAGNI Aria from CAVALLERIA RUSTICANA: Siciliana
RONALD O lovely night
MASSENET Aria from MANON: Le rêve

PAUL DONOVAN

ALFRED WOOD, accompanist

CHOPIN Barcarolle
Two Mazurkas
LISZT Feux follets
DEBUSSY Soirée dans Grenade
RAVEL Toccata

BEVERIDGE WEBSTER

CORELLI Suite for Strings
Sarabande
Gigue
Badinerie

MOZART Eine kleine Nachtmusik
Allegro
Romanza
Menuetto
Rondo

First violins:

JULES PAYMENT
NORMAN SODERSJERNA
GEORGE NICOLOFF
LOUIS UGALDE

Second violins:

RICHARD JOHNS
ELEFThERIOS ELEFThERAKIS
DONALD MARCH

Violas:

ARTHUR FREI WALD
VICTOR ALPERT

Violoncello:

MICHAEL ALAURA

Contrabass: LEROY FRISWOLD

LOUIS RUGGIERO, *Conductor*

GEORGE W. BROWN HALL

THURSDAY EVENING, MAY 29, 1941, AT 8:15 O'CLOCK

CONCERT

by

THE ELSON CLUB

Guest artist, EVELYN M. DUNCANSON



PROGRAM

- SCHUMANN Novellette in B minor
- BEETHOVEN First movement of the Pianoforte Sonata
in G major
Presto alla tedesca
- SYLVIA RUBIN
- CHADWICK When Phyllis looks
- CONVERSE Echo
- SCARLATTI Le violette
- LEONCAVALLO Aria from PAGLIACCI: Ballatella
- RUTH KRATMAN
- VERA BOSTROM, accompanist
- BOËLLMANN Variations symphoniques, for violoncello
- ADELAIDE HUBBARD
- SOPHIE A. WHITE, accompanist
- BOULANGER Nocturne
- DEFALLA Jota
- DEFALLA-KREISLER Spanish Dance from LA VIDA BREVE } for
violin
- DOROTHY ROSENBERG
- MILDRED SPIEGAL, accompanist
- HANDEL Aria from SEMELE: O sleep, why dost thou
leave me
- BRAHMS O liebliche Wangen
- Die Mainacht
- SCHUBERT Die Allmacht
- MISS DUNCANSON
- HELEN M. CANTERBURY, accompanist
- SCHUMANN Novellette in E major
- DEBUSSY Nocturne in D \flat major
- CHOPIN Etude in G \flat major
- JEANETTE SHAPIRO

NEW ENGLAND CONSERVATORY OF MUSIC

Thursday afternoon, May 29, 1941, at 4:05 o'clock

Rehearsal Hall

Students' Recital

Program

Liszt.....Sposalizio

Alvina Nye (Honolulu, Hawaii)

Bach.....Partita in E minor, for Violin

Constance Bettencourt (Hollywood, Calif.)

Jeanne Starck, accompanist

Mozart.....Aria from Le Nozze di Figaro:

Non so più, cosa son

Eileen Buckley (Providence, R.I.)

Dolores Rodriguez, accompanist

Gretry.....Plus de depot

Puccini.....Aria from La Bohème:

Musetta's waltz

Doris Johnson (North Easton)

Dolores Rodriguez, accompanist

Mozart.....Second movement of the Violin

concerto in D major

Elinor Webber (Farmington, Maine)

Mary Perkins, accompanist

Handel.....Aria from Messiah: He was

despised

Matilda DiPasquali (Worcester)

Dolores Rodriguez, accompanist

Gounod.....Aria from Sapho: O ma lyre

immortelle

Margaret Pagano (Worcester)

Mason and Hamlin Pianoforte

NEW ENGLAND CONSERVATORY OF MUSIC

Saturday afternoon, May 31, 1941, at 1:05 o'clock

Recital Hall

Students' Recital

Program

- Bach.....Two part invention in F
major
- Gerson Yessin.....Waltz in D minor
Gerson Yessin (Malden)
- Grieg.....Nocturne in C major, opus
54, no. 4
Kathryn Magill (Malden)
- Buononcini.....Aria from Astarto:
L'esperto nocchiero
- Tosti.....Mattinata
Nephale Chakonas (Lynn)
- Mendelssohn.....Aria from Elijah: It is
enough
Salvatore Panzera (Worcester)
- Thomas.....Aria from Mignon: Connais-tu
le pays
- Lotti.....Pur dicesti o bocca bella
Alice Farnsworth (Lynn)
- Schumann.....Novellette in E major
Jeanette Shapiro (Worcester)

Mason and Hamlin Pianoforte

NEW ENGLAND CONSERVATORY OF MUSIC



JORDAN HALL

Saturday afternoon, May 31st, 1941, at 2:30

RECITAL

by Pupils of the

Pianoforte Normal Department

HENRY GOODRICH, SUPERVISOR

Pupils for First Year Normal Class, 1941, will be examined the last week in September. Those who desire to enter should fill out the application blank to be found on the table in the corridor, and return it to the General office.

EXERCISES



CONDUCTED BY ETHEL L. HILL

Assisted by Bernadina Fortini, pianoforte

Norman L. Proulx, organ

SONG. The Minstrel Boy,	Old Melody
FOLK TUNES arr. by ANGELA DILLER,	
Gossip Joan,	Betty Milchen
The Lazy Man,	Marie Mullin
SWIFT Down by the Frog Pond,	Margaret Clifford
ROGERS The Broomstick March,	Kenneth Peirce
SWIFT The Donkey Ride,	Marline Hickson
ROGERS Spanish Dancer,	Jeanne Golden
ROGERS Courtly Dance,	Margery Peirce
BENTLEY The Elf and the Fairy,	Ann Harvey
JESSE The Whippoorwill,	Joanne Peirce
ROGERS Glissando Waltz,	Fay Harris
BENTLEY Slumber Song,	Mary Clifford
MOZART Minuet in G major,	Joseph O'Loughlin
MACLACHLIN Climbing,	Samuel Cox
SCHYTTÉ Witches Revels,	Robert Dyette
18TH CENTURY TUNE	
ed. by DILLER . . March of the Three Kings,	Harvey Hickson
SONG My Love's an Arbutus,	Old Melody

RHYTHMIC DRILL

BY FIRST YEAR PUPILS

RHYTHMIC DRILL

BY SECOND AND THIRD YEAR PUPILS

(The purpose and explanation of these drills
will be found on the last page.)

J. S. BACH	Minuet in G major,	Joan Hutt
LOTH	Little Wild Flower,	Jacqueline Loughe
CHADWICK	The Cricket and the Bumble Bee,	Bernice-Hya Milchen
ROGERS	Staccato Etude,	Grace Pezzulo
BEACH	The First Mayflowers,	Joyce Royal
ROGERS	In Line of March,	Arthur States
LYNES	Hunting Song,	John Camp
GRAINGER	Country Dance (Duet),	{ Grace Pezzulo Jean Cassidy
LEMONT	Will o' the Wisp,	Barbara Peterson
THOMPSON	Song after Sundown,	Joanne Griffin
WHITHORNE	The Drowsy Shepherdess,	Denise Dateo
LEMONT	Valse Etude,	Charlotte Busney
MOZART	Sonata in A major,	Jean Cassidy
	(Theme and four variations)	
ORNSTEIN	March,	Bluma Glickstein
S. A. WARD	HYMN,	Words by Katherine Lee Bates

AMERICA THE BEAUTIFUL

(The audience is requested to join in the Singing.)

<p>O beautiful for spacious skies, For amber waves of grain, For purple mountain majesties Above the fruited plain. America! America! God shed His grace on thee, And crown thy good with brotherhood, From sea to shining sea.</p>	<p>O beautiful for heroes prov'd, In liberating strife, Who more than self their country loved, And mercy more than life, America! America! May God thy gold refine Till all success be nobleness, And ev'ry gain divine.</p>
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O beautiful for patriot dream
That sees beyond the years
Thine alabaster cities gleam,
Undimmed by human tears.
America! America!
God shed His grace on thee,
And crown thy good with brotherhood,
From sea to shining sea.

NOTES ON THE RHYTHMIC DRILLS

The rhythmic drill exercises are based on the simplest steps of the Eurythmics of Jacques-Dalcroze. Eurythmics is a system of stepping and beating rhythm, the purpose being the development, by means of bodily movements, of a strong sense of rhythmic feeling within the pupil and the ability to interpret this feeling exactly in his playing. The ear training required to hear the rhythm, the muscular co-ordination to step and beat it precisely, the mental concentration to control it, these are highly conducive to the natural development not only of a firm feeling for and ability to sound rhythm, but also to the general mental advancement of the children.

The first year children will hear various simple rhythms, decide the measure signature and pattern, then perform them. The second and third year pupils will demonstrate two kinds of advanced rhythms: various measures of $5/4$ time; combination of two and three, and of three and four, in which they will beat one rhythm and step another, simultaneously.

TUESDAY AFTERNOON, JUNE 3, 1941, AT 2:00 O'CLOCK
JORDAN HALL

SECOND CONCERT

by

CANDIDATES FOR THE SOLOIST'S DIPLOMA

and for

THE DEGREE BACHELOR OF MUSIC

THE CONSERVATORY ORCHESTRA

WALLACE GOODRICH, *Conductor*



PROGRAM

HANDEL Allegro from the Concerto in G minor, no. 1,
for organ and orchestra

MARJORIE HOLT MARSHALL

MACDOWELL . . . First movement of the Concerto in D minor
for pianoforte and orchestra

IRENE HELEN PREVOST

VIDAL Concertino for trumpet
(orchestration by H. H.)

HARRY HERFORTH

TCHAIKOVSKY . . . First movement of the Concerto in D major
for violin and orchestra

DOROTHY LOUISE JOHNSON

MOZART Aria from IL RE PASTORE:
L'amerò, saro costante

LILLIAN JONES

JULES PAYMENT, violin obbligato

RACHMANINOV . . . First movement of the Concerto in C minor,
no 2, for pianoforte and orchestra

EMMA ELIZABETH ALDRICH

RECITAL HALL

TUESDAY AFTERNOON, JUNE 3, 1941, AT 4 O'CLOCK

RECITAL

BY PUPILS OF THE

VOCAL NORMAL DEPARTMENT

PROGRAM

- MENDELSSOHN . . . On wings of music
LOUISE GRIMM
- MANNING In the Luxembourg gardens
RUTH SOULE
- HELTMAN Thinking of you
PHYLLIS FOXON
- BEACH Ecstasy
MARIAN JAUQUES
- GODARD Florian's song
THELMA RUDERMAN
- PUCCINI One fine day
MAUREEN NEVINS
- TCHAIKOVSKY . . . Nur wer die Sehnsucht kennt
GLORIA PENFIELD
- LAForge Serenade
ARLENE MUNROE
- GRIEG I love thee
PAULA HAMBLIN
- SCHUBERT Who is Sylvia
BETTY DONALDSON
- DVOŘÁK Songs my mother taught me
PATRICIA RAFTUS
- VIDAL Ariette
MARJORIE BURRELL
- SCHUBERT Serenade
MARY DEVENEY
- MASSNET Elégie
LORRAINE FIELDING
- D'HARDELOT Because
BEVERLY ROBERTS
- FRANZ Dedication
PAULINE LEAFER
- CLARKE The blind ploughman
DONALD CAREY
- TOSTI La severata
MARY LIBERATORI
- DELIBES Les filles de Cadix
VIRGINIA SUMMERSON

GEORGE W. BROWN HALL

TUESDAY EVENING, JUNE 3, 1941, AT 8:15 O'CLOCK

TRUMPET RECITAL

by

HARRY B. HERFORTH

(Class of 1940)

assisted by

DOROTHEA REDFIELD JUMP, *violoncello*

DONALD HICKS, *accompanist*



PROGRAM

PURCELL Voluntary, for trumpet in D

VIDAL Concertino
(Concours du Conservatoire de Paris, 1922)

FAURÉ Elègie, for violoncello

HÜE Premier solo
(Concours du Conservatoire de Paris, 1900)

RAVEL Pièce en forme d'une habanera } for
VAN GOENS Scherzo } violoncello

GOEYENS Introduction and scherzo
(Concours du Conservatoire de Bruxelles)

SAINT-SAËNS Allegretto con moto from the
violoncello concerto in A minor

HINDEMITH Two movements of the Sonata in B♭ major:
I. Mit Kraft
IV. Chorale: Alle Menschen müssen sterben



JORDAN HALL

FRIDAY AFTERNOON, JUNE 13, 1941, AT 2:30 O'CLOCK

CLASS DAY, 1941

"MUSIC PAYS THE MORTGAGE"

A Musical Comedy in Three Acts

by

DOLLY R. SPRINGER
(Book)

ROBERT W. STEELE
(Music)

CAST OF CHARACTERS

- CLARABELLA PRATT, Farm Girl Ruby Carr
- MRS. PRATT, Her Mother Dolly Springer
- ROGER CORBETT, Advt, Manager of N. E. C. . William Weyse
- PHYLLIS HARTWELL, Student Clara Shedd
- BILL GREEN, Her Boy Friend Richard Johns
- REGINALD FARNSWORTH, III Ken Parker
- LINDA WENTWORTH, A Student Edith McCann
- TOMMY BRENT, Her Boy Friend Paul Donovan
- SHEILA MURPHY, A Student, Victoria Einsenberg
- FREDDIE CHASE, A Student Samuel Beattie
- SALLY SNUFF, A Student Leah Guay
- MORTIMER--DRIBBLE, Her Boy Friend . . . Henry Grzybala
- GIRL Hazel Brundige
- SHERRIFF HICKEY Frank Rossi

CHORUS OF STUDENTS

- ACT ONE: The Pasture of a farm in Spring Valley, Vermont
- ACT TWO: The Girls' Dormitories of the Conservatory
- SCENE II: The Same. About four hours later
- ACT THREE: The Town Hall in Spring Valley, Vermont

MUSICAL NUMBERS

ACT ONE:

- "Bessie, Bessie" Sung by Clarabella Pratt

ACT TWO—SCENE ONE

- "Linda" Sung by Tommy Brent
- "The Moon is Casting its Magic Spell" . Sung by Linda Wentworth
- "Moonbeams, Starlight" . Sung by Phyllis Hartwell & Clarabella Pratt

SCENE TWO:

- "This Night" Sung by Bill Green
- "Bugle, Sound" Led by Clarabella Pratt
- Sung by the Chorus

ACT THREE:

PROGRAM FOR TOWN HALL ENTERTAINMENT

- 1. Stu Dumas' Dance Band Specialties . . . Bill Fuller
- 2. The Privateers from Camp Edwards . . . Pvt. Donovan, director
- 3. Our own Phil Saltman
- 4. "On Main Street" Dramatic Sketch
- 5. The Moylan Sisters Special Request
- 6. Dance of the Seven Frails Music by Louise Picerelli
- 7. Sinfonia Glee Club Luther Onerheim, Director
- 8. "Music Pays the Mortgage" Chorus (Finale)

The Senior Class wish to express their appreciation to Mr. Gilbert of the Department of Drama.

COMMITTEE

- Chairman, Robert W. Steele
- Dolly Springer Arnold Manchester
- Samuel A. Beattie Clara Shedd
- Eleanor Long Angelica Sarris

The Orchestra under the direction of Louis Ruggiero

Dancing will follow in George W. Brown Hall.

All are invited.



JORDAN HALL

FRIDAY EVENING, JUNE 13, 1941, AT 8:15 O'CLOCK

CONCERT

by

MEMBERS OF THE GRADUATING CLASS

PROGRAM

LOEILLY Gigue in G minor
RESPIGHI Notturmo in C major
DEBUSSY Reflets dans l'eau

VERA BOSTROM

SCHUMANN Widmung
WOLFF Alle Dinge haben Sprache

CLARA SHEDD

MARJORIE NESBITT, accompanist

BONONCINI Deh più a me non v'ascondete

SCHUBERT Die Forelle
Gretchen am Spinnrade

RUTH KRATMAN

VERA BOSTROM, accompanist

DVOŘÁK-KREISLER . Slavonic dance no. 1, in G minor }
TOR AULIN Humoresque } for violin

FRANCES EATON

JOSEPH STUKAS, accompanist

BEMBERG Nymphes et sylvains
CHARPENTIER Aria from LOUISE: Depuis le jour

BARBARA KENDALL LINDBLADH

RUTH LINDBLADH STEWART, accompanist

LALO Andante from Symphonie espagnole, for violin

RICHARD HAGOPIAN

KALMAN NOVAK, accompanist

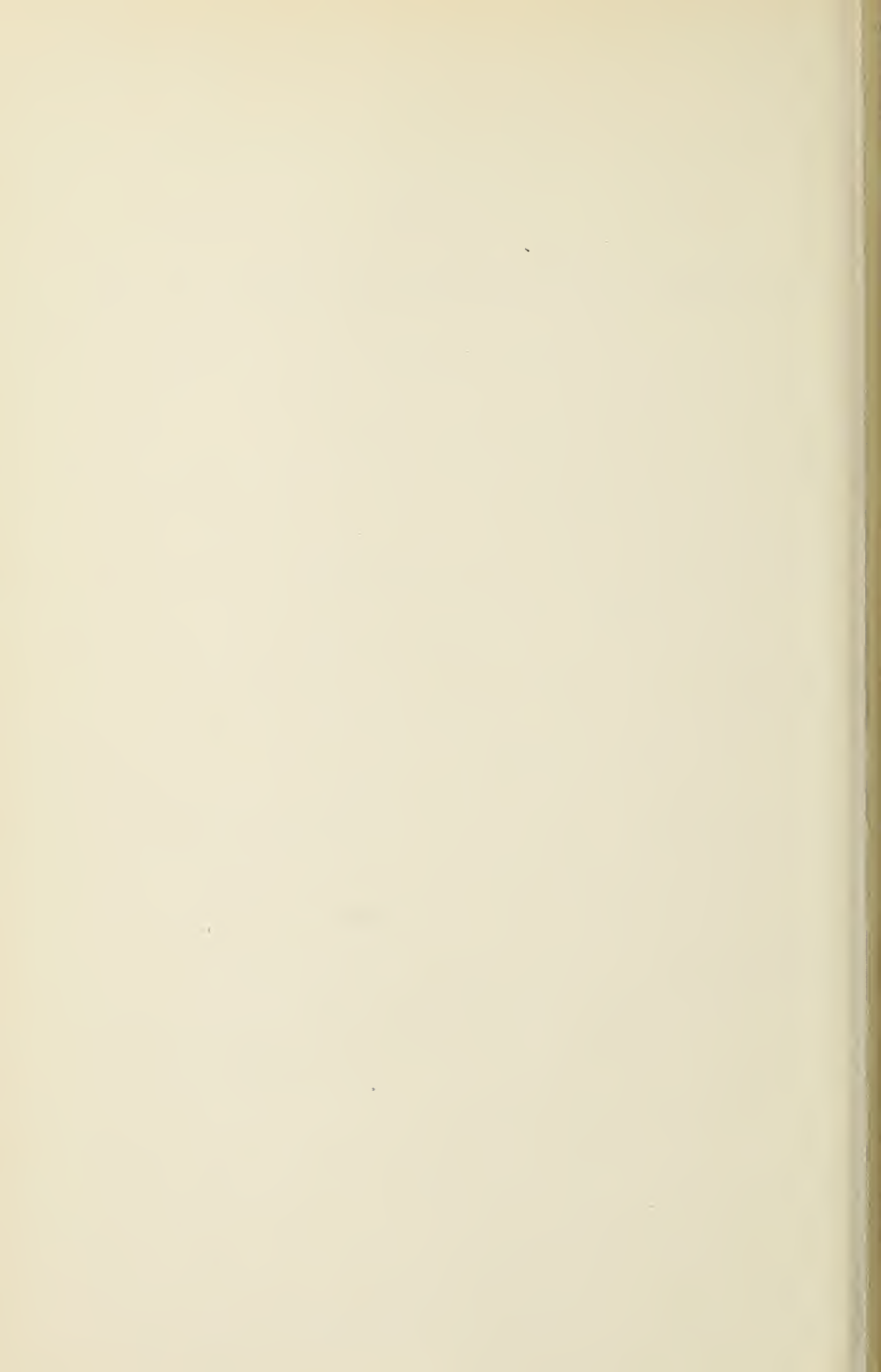
HANDEL Ah! spietato
COQUARD Plainte d'Ariane

ANGELICA SARRIS

VERA BOSTROM, accompanist

DEBUSSY Jardins sous la pluie
LISZT Concert etude in F minor

KALMAN NOVAK



NEW ENGLAND CONSERVATORY OF MUSIC

COMMENCEMENT, 1941

BACCALAUREATE SERVICE

conducted by

THE REVEREND RAY ANDERSON EUSDEN, D. D.

MINISTER OF ELIOT CHURCH, NEWTON

JORDAN HALL

SUNDAY, JUNE FIFTEENTH

ORDER OF SERVICE

Chorale, A Mighty Fortress is our God Hasler

Opening Sentences and Invocation

Hymn William Croft

O worship the King, all glorious above!
O gratefully sing His power and His love!
Our shield and defender, the Ancient of days,
Pavilioned in splendor, and girded with praise.

The earth, with its store of wonders untold,
Almighty, Thy power hath founded of old,
Hath 'stablished it fast by a changeless decree,
And round it hath cast, like a mantle, the sea.

Thy bountiful care, what tongue can recite?
It breathes in the air, it shines in the light;
It streams from the hills; it descends to the plain,
And sweetly distills in the dew and in the rain.

O measureless Might! ineffable Love!
While angels delight to hymn Thee above,
The humbler creation, though feeble their lays
With true adoration shall sing to Thy praise. Amen

ROBERT GRANT, 1833; *Psalms 104*

Scripture Lesson

Anthem: Hear my supplication ARKANGELSKY

Prayers, closing with the Lord's Prayer: Our Father, who art in heaven,
Hallowed be thy Name. Thy kingdom come. Thy will be done, On earth
as it is in heaven. Give us this day our daily bread. And forgive us our
trespasses, As we forgive those who trespass against us. And lead us not into
temptation, But deliver us from evil. For thine is the kingdom, and the power,
and the glory, for ever and ever. Amen.

Hymn William Croft

O God, our help in ages past,
Our hope for years to come,
Our shelter from the stormy blast,
And our eternal home.

Under the shadow of Thy throne
Thy saints have dwelt secure;
Sufficient is Thine arm alone
And our defense is sure.

Before the hills in order stood,
Or earth received her frame,
From everlasting Thou art God,
To endless years the same.

O God, our help in ages past,
Our hope for years to come,
Be Thou our Guide while life shall last,
And our eternal home. Amen.

ISAAC WATTS, 1719; *Psalm 90*

Address

Hymn Johann Crüger

Now thank we all our God,
With heart, and hands, and voices.
Who wondrous things hath done,
In Whom His world rejoices;
Who from our mother's arms
Hath blessed us on our way
With countless gifts of love,
And still is ours today.

O may this bounteous God
Through all our life be near us!
With ever-joyful hearts
And blessèd peace to cheer us;
And keep us in His grace,
And keep us when perplexed,
And free us from all ills
In this world and the next. Amen.

MARTIN RINKART, c. 1636;
Tr. CATHERINE WINKWORTH, 1858

Benediction

THE CHOIR: THE CONSERVATORY CHORAL CLASS

FRANCIS FINDLAY, *Conductor*

ORGANIST: CARL MCKINLEY

NEW ENGLAND
CONSERVATORY OF MUSIC

PHILIP R. ALLEN
PRESIDENT

WALLACE GOODRICH
DIRECTOR

QUINCY PORTER
DEAN OF THE FACULTY

COMMENCEMENT
EXERCISES

1941



JUNE THE SEVENTEENTH

JORDAN HALL
BOSTON, MASSACHUSETTS

PROGRAMME

HANDEL Introduction and Allegro from the Concerto
in G minor, no. 1, for organ and orchestra

MARJORIE HOLT MARSHALL

CHELMSFORD, MASSACHUSETTS

MOZART Aria from IL RE PASTORE :
L'amerò, saro costante

LILLIAN JONES

LOS ANGELES, CALIFORNIA

JULES PAYMENT

VIOLIN OBBLIGATO

LALO Andante from the Symphonie Espagnole,
for violin and orchestra

MARCIA ELIZABETH JUMP

WABAN, MASSACHUSETTS

HANDEL Sarabande and Finale from the Concerto
in G minor for oboe and orchestra

JOSEPH ALFRED RIZZO

LAWRENCE, MASSACHUSETTS

LALO Two movements from the Concerto
in D minor, for violoncello and orchestra

Intermezzo (andantino con moto; allegro presto)

Introduction (andante); allegro vivace

NORMA JEAN OLSON

WALTHAM, MASSACHUSETTS

BOSSI Scherzo, for organ

JOHN FREDERICK CARTWRIGHT

EAST LIVERPOOL, OHIO

SAINT-SAËNS Rondo capriccioso, for violin and orchestra

DOROTHY LOUISE JOHNSON

PORTLAND, OREGON

WAGNER Aria from DIE WALKÜRE :
Winterstürme wichen dem Wonnemond

CHAIM LOUIS CARDON

PROVIDENCE, RHODE ISLAND

RACHMANINOV . . . First movement of the Concerto in C minor,
no. 2, for pianoforte and orchestra

EMMA ELIZABETH ALDRICH

SCHENECTADY, NEW YORK

ACKNOWLEDGMENTS AND ANNOUNCEMENTS
AWARD OF THE CHARLES R. HAYDEN MEDAL
BY THE DIRECTOR

ANNOUNCEMENT OF AWARDS OF
PHILIP R. ALLEN PRIZES IN COMPOSITION
BY THE DEAN OF THE FACULTY

AWARD OF DIPLOMAS IN THE CONSERVATORY COURSE
AND
CONFERRING OF DEGREES IN THE COLLEGIATE COURSE
BY THE DIRECTOR

My country, 'tis of thee,
Sweet land of liberty,
Of thee I sing;
Land where my fathers died,
Land of the pilgrims' pride,
From every mountain side
Let freedom ring.

Our fathers' God, to thee,
Author of liberty,
To thee we sing:
Long may our land be bright
With freedom's holy light;
Protect us by thy might,
Great God, our King.

THE CONSERVATORY ORCHESTRA
CONDUCTED BY THE DIRECTOR

STEINWAY PIANOFORTE

CONSERVATORY COURSE

CANDIDATES FOR THE DIPLOMA

IN PIANOFORTE

TEACHERS' COURSE

ROSE SACCA BONGIOVANNI
MARGARET NICHOLS CLARK
MALCOLM LINNELL CREIGHTON
BERNARDINA ANGELINA FORTINI
ETHEL LOIS HILL

LILIANNA FRANCES MACALUSO
FLORENCE GRACE NEARY
SARA AILEEN OWEN
MARY CAROL QUINN
*JEANNETTE SHULAMITH SHAPIRO

PIANOFORTE COURSE

*VERA ELIZABETH BOSTROM
***MARTHA INGEBORG FRIBERG
**KALMAN NOVAK

MARJORIE EDNA PRITZKER
JEANNE STARCK

IN VIOLIN

ORCHESTRAL COURSE

FRANCES LOUISE EATON
DICKRAN GARABED HAGOPIAN
JOHN KOORKEN MOORADIAN

IRMA LEONILLA MORAN
GEORGE CHRISTOFF NICOLOFF

IN OBOE

ORCHESTRAL COURSE

JOSEPH ALFRED RIZZO

IN PERCUSSION INSTRUMENTS

ORCHESTRAL COURSE

ARNOLD LEROY MANCHESTER

IN VOICE

TEACHERS' COURSE

*RUTH KRATMAN
F. BURNS LANGWORTHY
SARAH GERTRUDE LIBBEY

EDITH MILDRED MCCANN
CLARA MARTHA SHEDD

***Highest honors

**Honors with distinction

*Honors

IN SCHOOL MUSIC

RUSSELL HERMAN CETLIN
ELEANOR THERESA LONG
**MARY BEULAH MURPHY

MARY LOUISE PICERELLI
EVELYN LORETTA RICHARDS

As of the Class of 1940

CLARENCE MOSHER

GRADUATE STUDENTS

CANDIDATES FOR THE SOLOIST'S DIPLOMA

IN ORGAN

JOHN FREDERICK CARTWRIGHT

IN VIOLONCELLO

NORMA JEAN OLSON

IN TRUMPET

HARRY BEST HERFORTH

SPECIAL HONORS IN SUPPLEMENTARY SUBJECTS

IN ENSEMBLE PLAYING

MARTHA INGEBORG FRIBERG

IN THEORY

KALMAN NOVAK
MARY BEULAH MURPHY

IN ENGLISH FUNDAMENTALS

MARTHA INGEBORG FRIBERG
KALMAN NOVAK
CLARA MARTHA SHEDD

IN ENGLISH LITERATURE

MARTHA INGEBORG FRIBERG
MARY BEULAH MURPHY
KALMAN NOVAK

IN EUROPEAN HISTORY

RUSSELL HERMAN CETLIN
MARY BEULAH MURPHY

IN GENERAL PSYCHOLOGY

MARY BEULAH MURPHY

IN HISTORY OF EDUCATION

MARY BEULAH MURPHY

IN PRINCIPLES OF EDUCATION

MARY BEULAH MURPHY

IN SOCIOLOGY

ELEANOR THERESA LONG

COLLEGIATE COURSE

CANDIDATES FOR THE DEGREE BACHELOR OF MUSIC

With concentration in Pianoforte

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GENEVIEVE LANT CARTER
*IRENE HELEN PREVOST

With concentration in Organ

***MARJORIE HOLT MARSHALL

With concentration in Violin

DOROTHY LOUISE JOHNSON
MARCIA ELIZABETH JUMP

With concentration in Voice

CHAIM LOUIS CARDON
*LILLIAN JONES

With concentration in Composition

JEAN PAPINEAU-COUTURE

With concentration in Musical Research

HARRIET MILDRED KAPLAN
BARBARA KENDALL LINDBLADH
AMELIA BARTLETT VINCENT

With concentration in School Music

SAMUEL ALEXANDER BEATTIE
VICTORIA RUTH EISENBERG
HENRY STANLEY GRZYBALA
IVAR OSCAR NELSON
ANGELICA SARRIS
E. WARD STEADY
ROBERT WILLIAM STEELE
MARGARET VIRGIN

As of the Class of 1940

With concentration in Pianoforte

HERBERT ANTHONY ANDRADE

CANDIDATES FOR THE DEGREE MASTER OF MUSIC

With concentration in Musical Research

EDITH FRANCES COVE, MUS. B., N. E. C., 1934

Subject of thesis: The Child's Music Education Through Pianoforte Playing

SISTER ST. MICHAEL, C. N. D., MUS. B., UNIVERSITY OF MONTREAL, CANADA, 1938

Subject of thesis: Tomás Luis de Victoria. . . His Expression of Spanish Mysticism

With concentration in School Music

LUTHER MELANCHTON ONERHEIM, A. B., ST. OLAF COLLEGE, 1939

Subject of thesis: Pitch Names For Elementary Music-Reading.

*** Highest honors

** Honors with distinction

*Honors

COLLEGIATE COURSE

SPECIAL HONORS IN SUPPLEMENTARY SUBJECTS

IN CHOIR TRAINING

MARJORIE HOLT MARSHALL

IN HISTORY OF MUSIC

DOROTHY LOUISE JOHNSON

IN HISTORY OF CHURCH MUSIC

MARJORIE HOLT MARSHALL

IN CONTEMPORARY MUSIC

DOROTHY LOUISE JOHNSON

IN ENGLISH LITERATURE

CHAIM LOUIS CARDON
GENEVIEVE LANT CARTER
VICTORIA RUTH EISENBERG
LILLIAN JONES
MARJORIE HOLT MARSHALL

IN EUROPEAN HISTORY

GENEVIEVE LANT CARTER

IN GENERAL PSYCHOLOGY

CHAIM LOUIS CARDON
LILLIAN JONES
MARGARET VIRGIN

IN EDUCATIONAL PSYCHOLOGY

MARGARET VIRGIN

IN SOCIOLOGY

SAMUEL ALEXANDER BEATTIE
ANGELICA SARRIS
ROBERT WILLIAM STEELE





